

## Portfolio 83

## The Senior Yearbook of the High School of Art & Design

Fifty-Seventh Street and Second Avenue, Manhattan

Irwin M. Gross, Principal

The High School of Art and Design is the professional arts high school operated by the Board of Education of the City of New York. This school combines a regular four year high school curriculum with four daily periods of studio instruction in twenty categories. Admission is based on an entrance aptitude test and portfolio-evaluation given to eighth and ninth grade applicants every year.

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589

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New York, Spring 1983



Dear 1983 Graduates:

You are about to enter the "real world." All of us, your faculty and teachers, have prepared you for careers in the visual arts with a strong background in the academic areas. These preparations alone do not necessarily make you ready for that "real world."

You may recall my speaking to you individually, in groups, and at assemblies, to the effect that while we do not control the transit system outside of school, the budget or foreign policy, nor any other number of matters that impact on our lives, we do control the society within the four walls of the school. Toward that end, we have insisted that you get to class on time; that you keep your absence to an absolute minimum; that you do not wear hats in school; and that you do not carry radios with you. I have said that while the world outside may not be perfect, we do control the world inside and we all must work to make it as nearly perfect as possible. You, through your cooperation and your own endeavors, have helped make this school the great place it is. Recognizing the needs of others outside of the school, you have participated in the blood donor drive, you have held an International Festival to raise money for the Bellevue Childrens' Ward, and many other undertakings.

As your principal/teacher, there is one more lesson I would like to communicate. This lesson deals in the reality of that world that all of us encounter. The growing good of the world is partly dependent on unhistoric acts. You must be tuned to those people in the world around you who look to you for support and leadership. In recent weeks, a variety of agencies, for the sake of economy, have cut services and/or programs. Invariably, these services affect the very young, those who are ill and unable to care for themselves, or the very old. While they protest, their protests are often ignored, and it is vitally important that all of us recognize that these are our neighbors and must be cared for and protected. We, you and I, your fellow graduates and your teachers, are the ones who must speak when you see that these groups have no effective lobby to speak for them. These people, any one of them, could be members of our families. If they were members of our family, certainly we would speak out for them, but they are our neighbors, any place in these five boroughs, or this State, or in these United States. I remind you the Bible says, "You shall love your neighbor as yourself."

Sincerely,

Dr. Irwin M. Gross Principal



ortfolio '83, Volume X, is dedicated to an anniversary far more significant than the first decade of this publication: the 330th birthday of New York City as a self-governing municipality.

The distant date of 1653 is the common vanishing point from which emanates our urban perspective, exploding into the modern megalopolis in which we live, and which we all work so hard to keep healthy. Though little public notice is being taken of that historic occasion, the instituting of a town government under an elected mayor, instead of officials sent by European sovereigns and trading corporations, was a bold and far-reaching act of faith in urbanity. Thus without violence or war, New York achieved its independence long before the rest of the colonies. This headstart is still in our blood today.

Our city has not always been an exemplary democracy. Corruption and bossism thrived, whenever the constituency failed to exercise its duty.

Still, we may proudly ask: is there a city anywhere in the world, as solidly built, yet as ready for change as ours? Is there another, as blessed with human resources, as responsive, inventive and venturesome as ours? Is there another city that offers a High School of Art and Design?

In those 330 years New York developed from a trading post to the communications center of the world. Not just bigger or taller than other cities, New York is unique, thanks to a combination of three basic assets: Our strategic location, at the mouth of the Hudson River, has provided a convenient harbor for centuries. Igneous bed-rock has served as the firm foundation for high-rise construction, and finally: a steady flow of immigrants has always kept the labor force and the cultural flavor replenished.

The granite and the marine terminals are not much in evidence in Portfolio '83, but the ethnic and cultural thrust of our resident talent, and their potential impact on the communications industry, say it all loud and clear: Happy Anniversary, Big Apple, we love you, we thank you, and we'll do you proud!

Thomas F. Naegele

Faculty Adviser and Executive Editor Class of 1942



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THE COVER of our Tenth Anniversary Issue, taking note of municipal New York, 1653-1983, is made up of 390 logos, emblems and symbols, collected, designed and rendered in ink-line by Class AA3YB in September 1982. This group-effort, like an early American quilt, spells out the multi layered many-stranded fabric of our city. Our street signs and bridges, trains and games, our corporations and occupations, birds & beasts, publications and ethnic components are woven together into a tight-knit pattern, proving the whole greater than the sum of its parts.

## **ACKNOWLEDGEMENTS**

To all my colleagues and members of the Senior Class who contributed time, talent, trust, taste and above all persistence in the year long effort to bring together the countless details contained in this book, go my deep appreciation and congratulations.

Tom Naegele, May 12th 1983



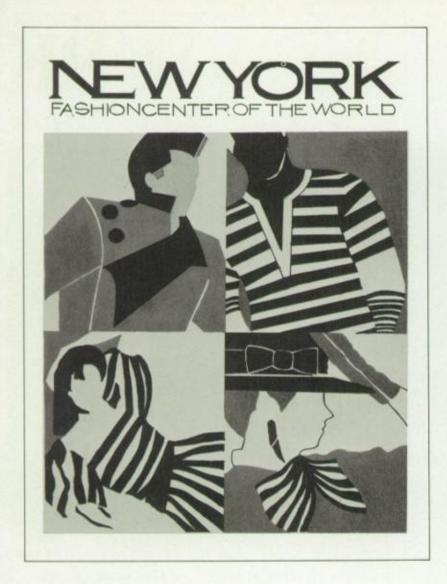
e live in a world saturated with optical sensations, we float in an ocean of visual impressions. Not everyone who takes today's movies and color television picture quality for granted, remembers the crude wire-photo characteristics of early black and white television, with its horizontal ribbing and distorted images.

Today's picture-fare, owes its progress in quality to two independent developments: increased control and refined fidelity through high resolution technology, in both print and video, the obvious first half of the story. Less obvious, but equally essential, is the more widely available and practiced skills in picture design on the part of the art directors, cameramen, lighting designers, and stylists. It is in this sector that our young artists are being alerted to the principles of space and form, values and visual priorities.

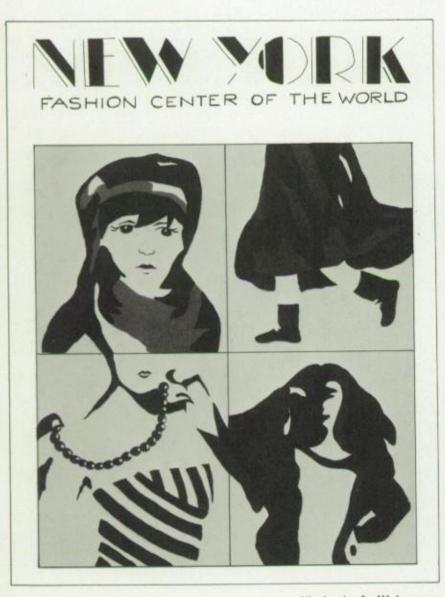
Newspaper and magazine advertisements remain a primary medium for the competitive and economical presentation of products and services. By designing ads within deliberately set graphic limits, the student artist experiences a realistic foretaste of the disciplines, challenges, and opportunities connected with the endless search of that ever elusive, irresistible product image.

Hilda Klyde,

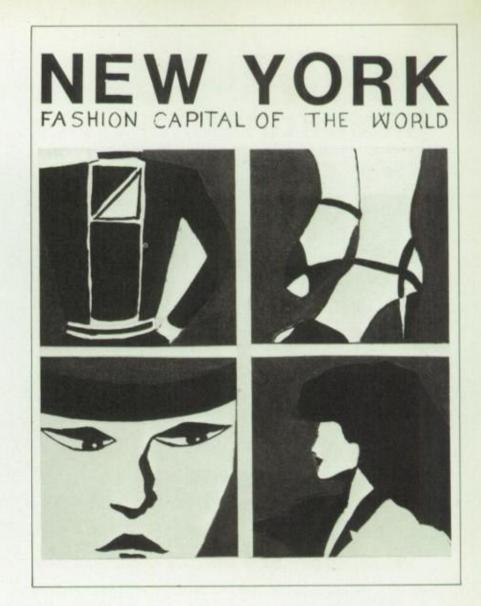
Teacher of Advertising Art.



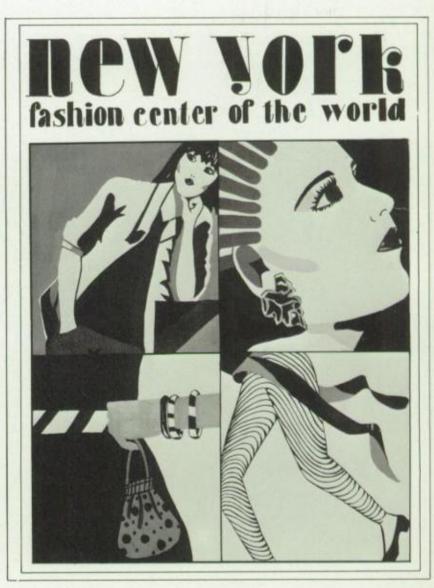
Sheldon R. Vick



Kimberly A. Waterman



Rolando A. Sanchez



Janine M. Anfuso

## NEW YORK



Daniel S. Griffith

## NEWYORK

Fashion Capital of the World



Alyn M. Kushner

## VEW YORK

FASHION CENTER OF THE WORLD



Ramon Acosta

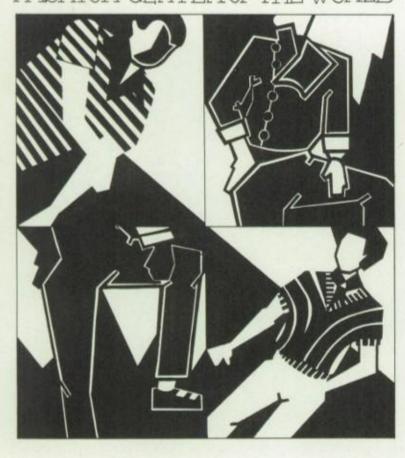
## **NEW YORK**

FASHION CENTER OF THE WORLD



Hancy Michael

## REWYORK FASHION CENTER OF THE WORLD



Debbie Cruz

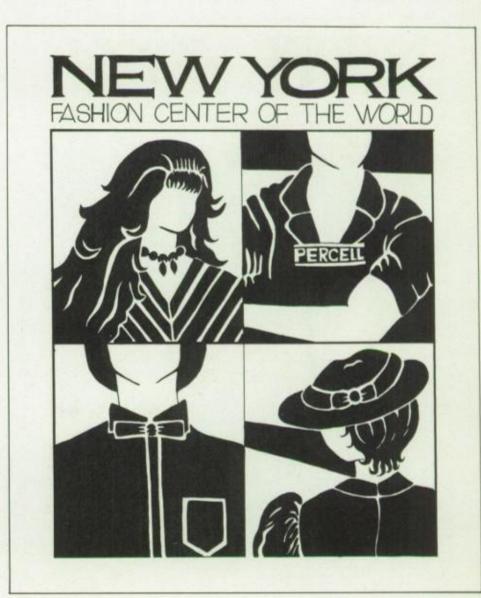
# FASHION GENTER OF THE WORLD

Charles D. Greene

# TEW YORK



Wilfredo Delvalle



Wanda Rojas

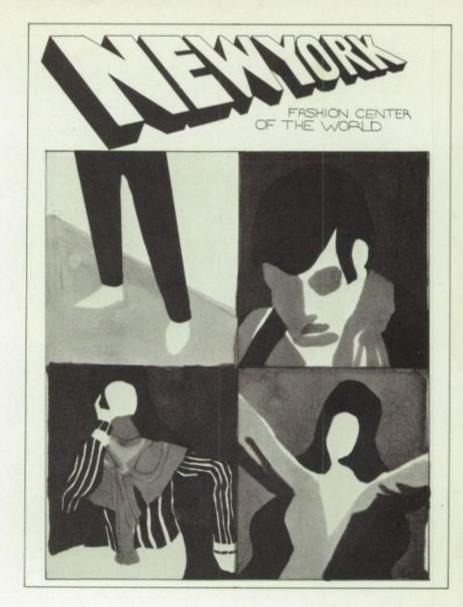
## **NEW YORK**



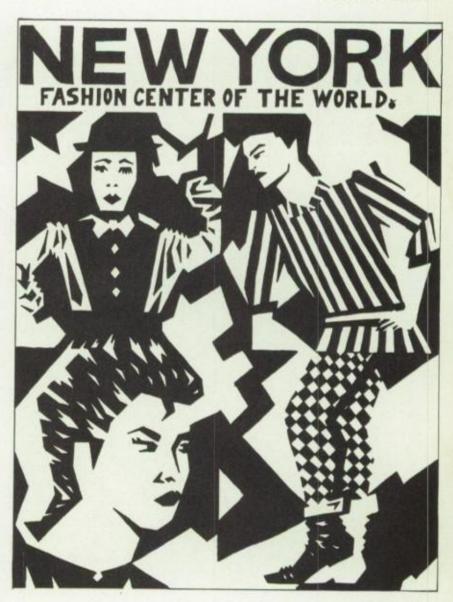




Peter R. Peralo



Marcus C. Braxton



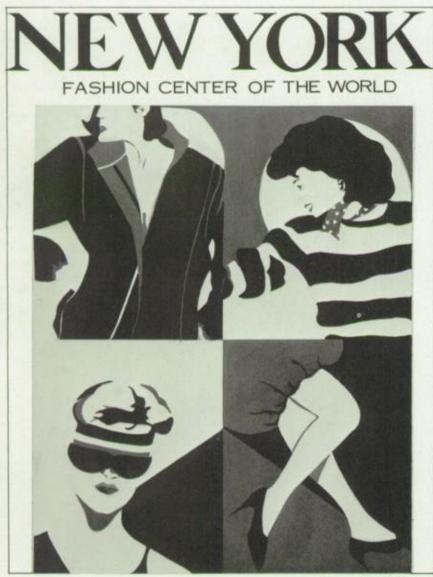
Wilson J. Flores

# FASHION CENTER OF THE WORLD

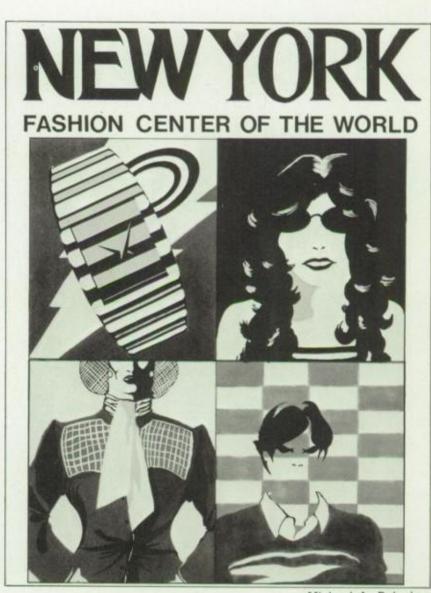
Eric J. Palma

# FASHION CENTER OF THE WORLD

Angel Acevedo



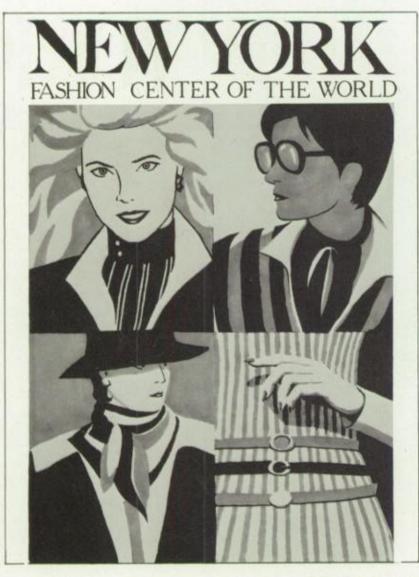
Karen K. DeGrasse



Michael A. Delepine

# NEW YORK FASHION CENTER OF THE WORLD.

E. Vales



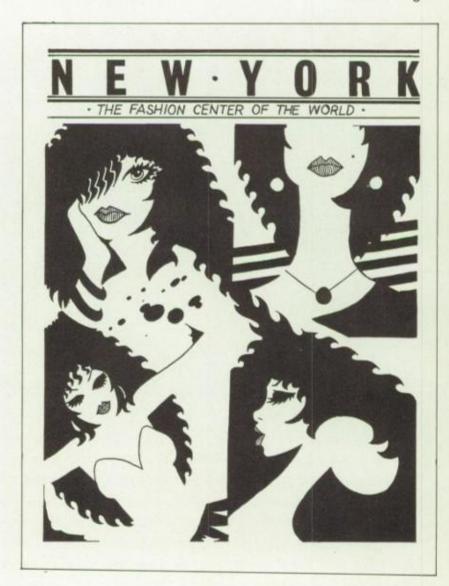
Johann A. Rosario

## New York.

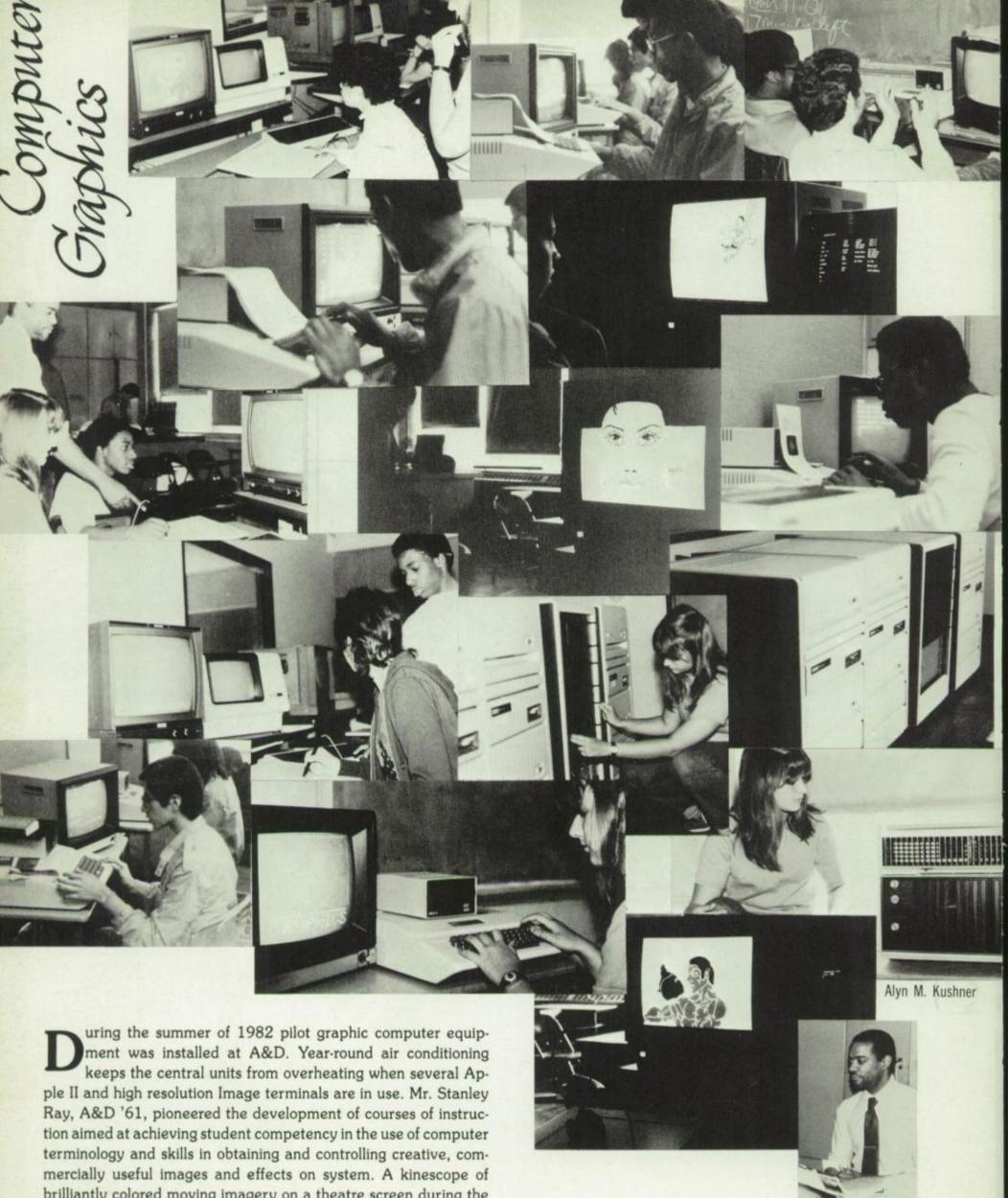
Fashion Center Of The World



Annette Negron



Joseph Galgano

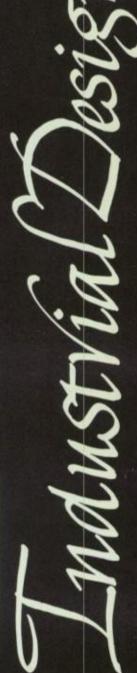


brilliantly colored moving imagery on a theatre screen during the Annual Fashion Show on May 13 and 14, presented impressive

proof of the dawn of a new era at A&D.

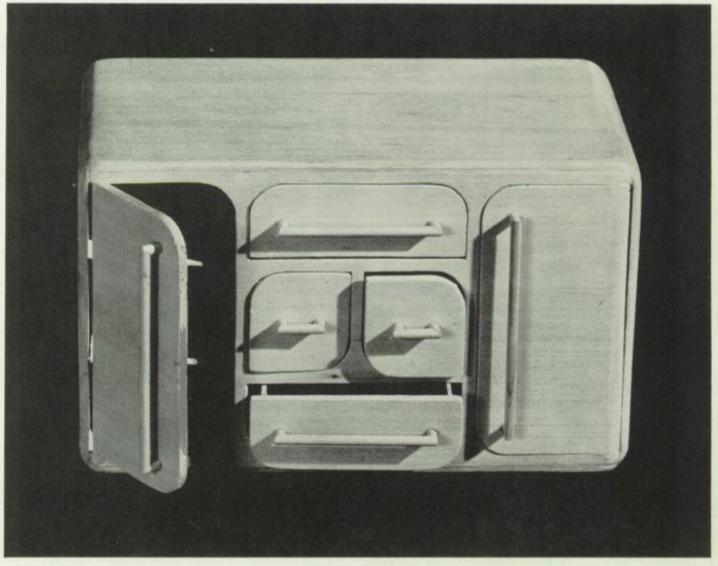
To conceive, design and construct useful objects in support of man's search for better living.

MaryAnn Geist Teacher of Industrial Design

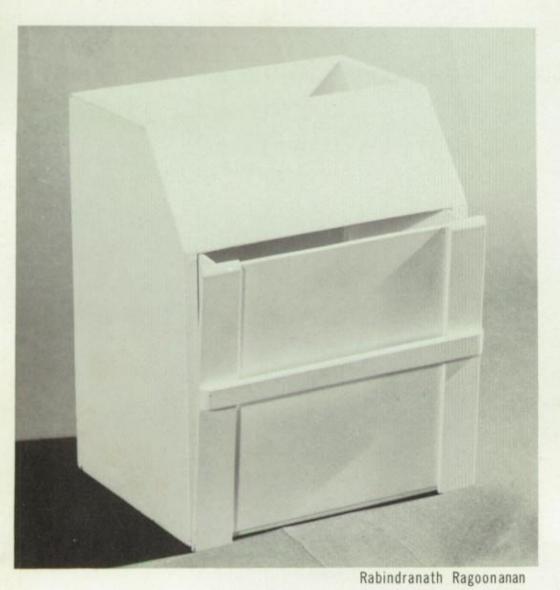


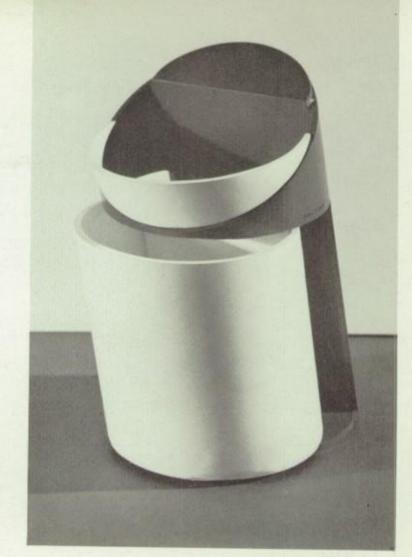




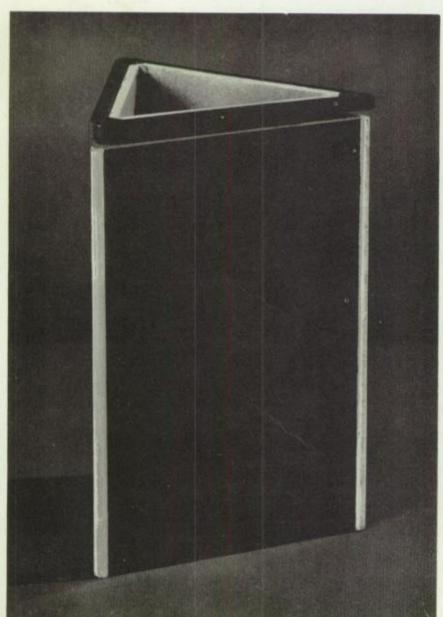


Eileen Lee



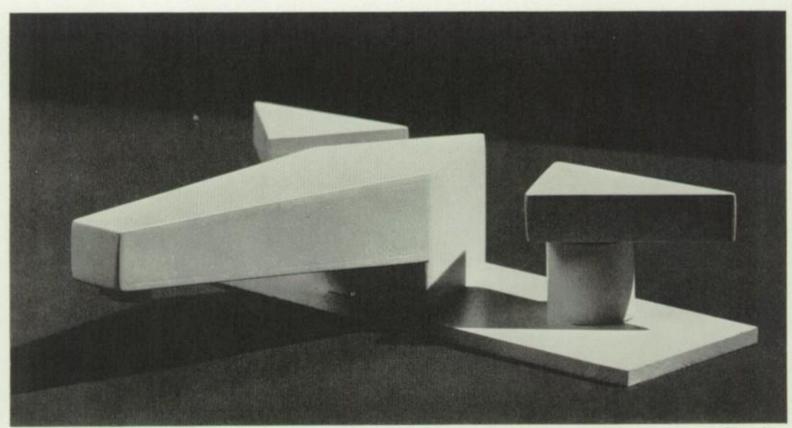


Jimmy Tsang

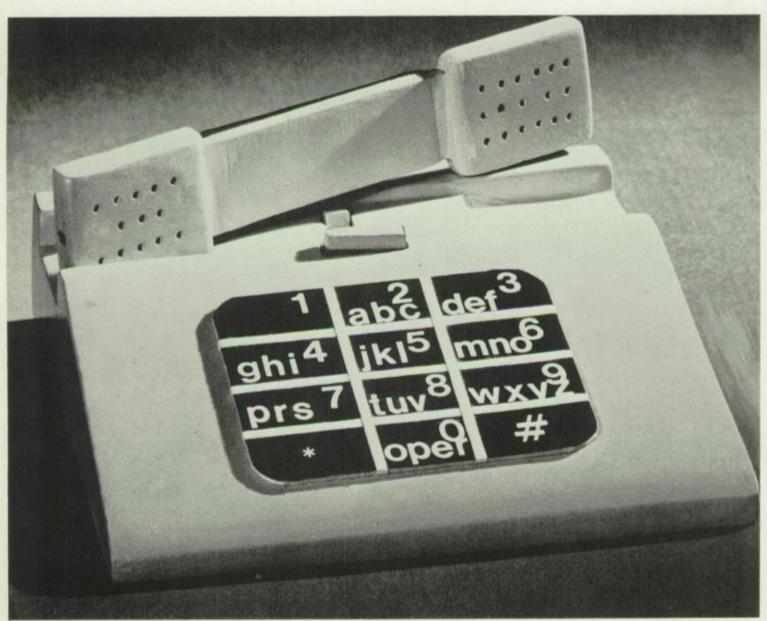




Aaron D. Monet



Eileen Lee

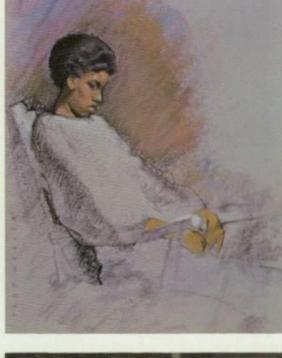


Jorge A. Guerrero

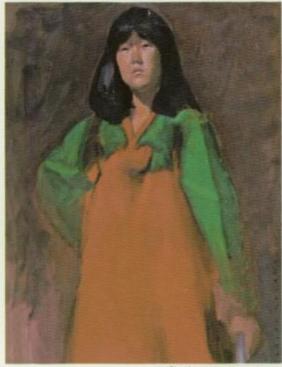
# Srawing and Painting from Life with Mr. Greenberg



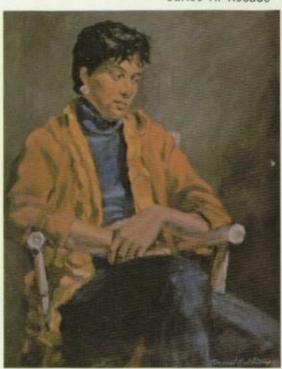




Troy A. Weaver



Carlos A. Rosado



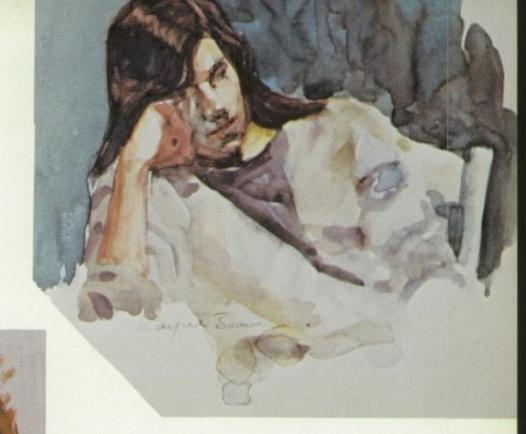
Daniel S. Griffith



Fen Lee



Troy A. Weaver



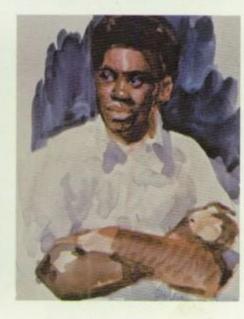






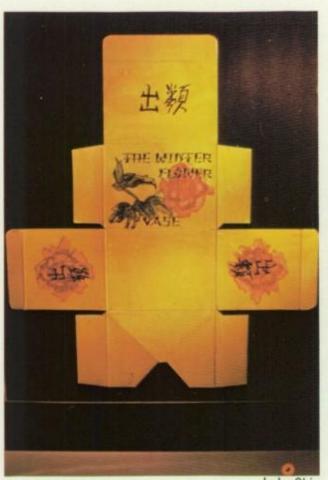






Gil Robles

# Package Design



Judy Chin







Deborah L. Maxwell



Arlene E. Kanka



Dolores E. Berry



Michael McAllister



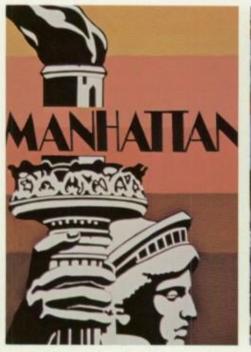
Chen Shens Tsai



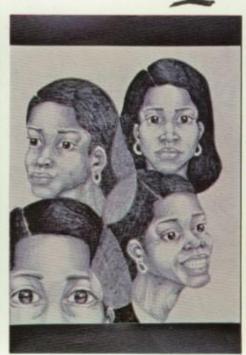
Jason H. Ramos

# lustration

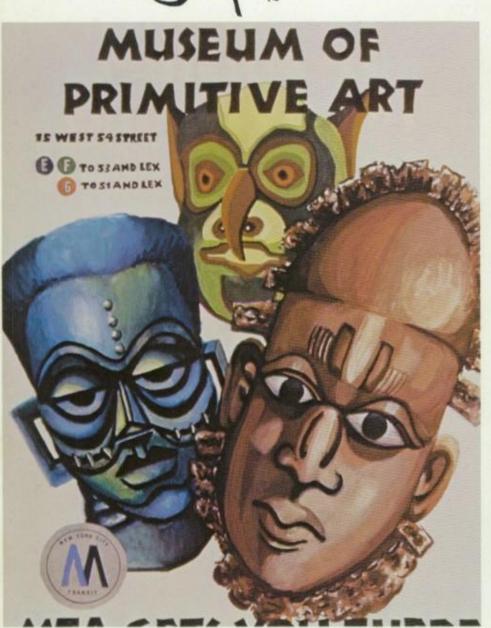
Donna M. Rivers



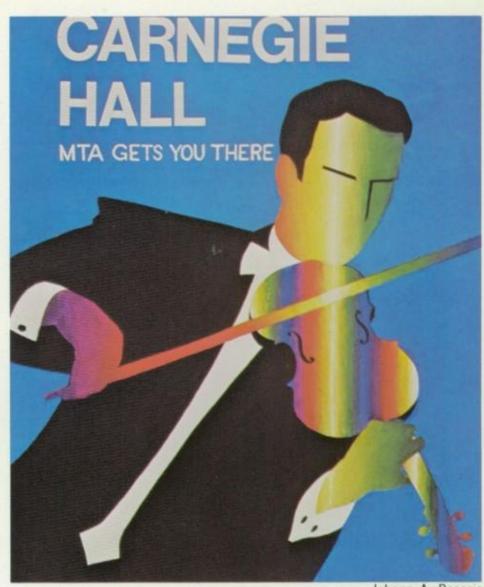




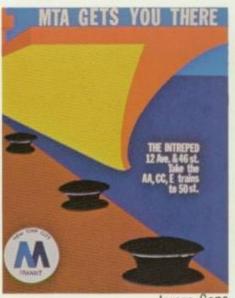




Constance J. Rice



Johann A. Rosario



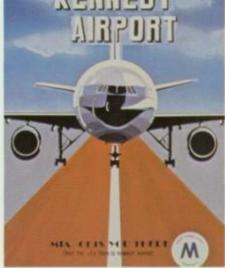
James Cane



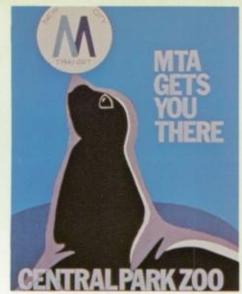
Richard S. Morphis

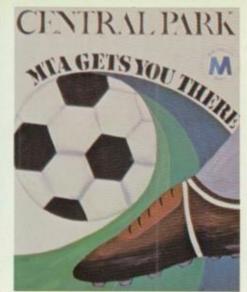


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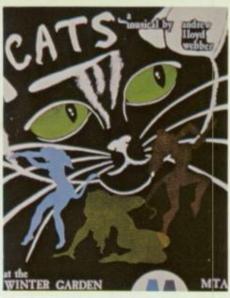


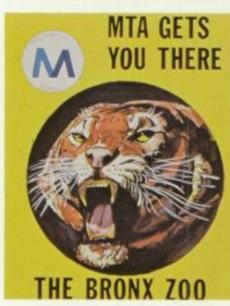
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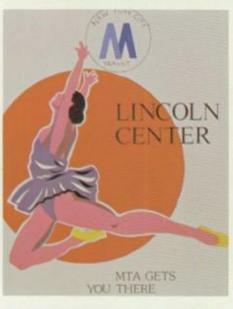




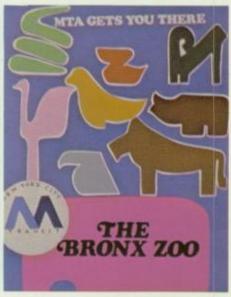


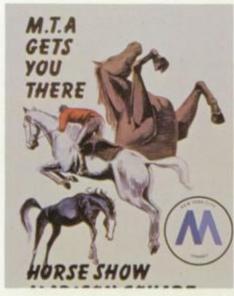


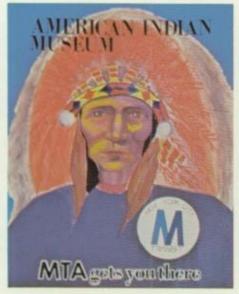


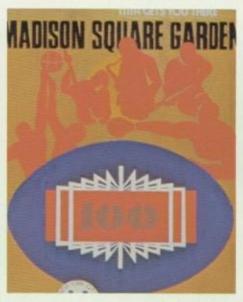


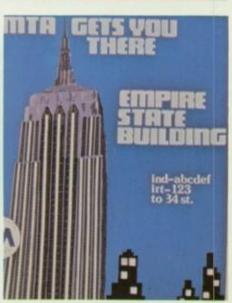


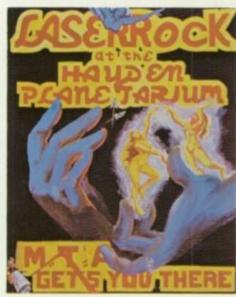


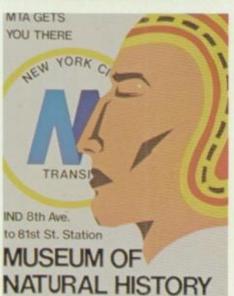


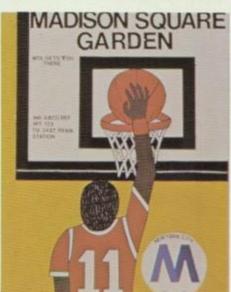


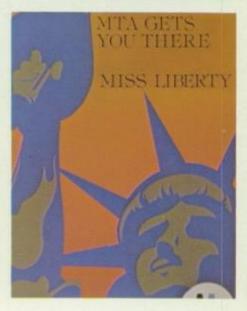












Sheldon R. Vick Paul J. Nieto Toure A. Embden Daniel S. Griffith

Efrat Kuperman Kevin E. Greene Rolando A. Sanchez Luis A. Bruna-

Miguel A. Pares Frank T. Mangano Herman Gonzalez Milton A. Diaz

Michael A. Delepine Annette Negron O. Smith E. Vales

# Cartooning and Humovous Illustration with Mr. Nace





HORSE SENSE by Jorge Quiles



BIRTHDAY GIFT by Shawn Taylor



STARDOM by Darren McMillan



BEST FOOT FORWARD by Fred Smith



CHANGES by Angelo Belias



TACKLE by John Ruiz

1943

1955

1963

1975

1983

ROOM AT THE TOP by Kelvin Oden



THE DREAMER by André Davis



THERE GOES THE NEIGHBORHOOD by Michael DeLepine



MIKE 'N MARK by Hilton Ellis



THE LONE SURVIVOR by Joseph Fobbs



A PROMISE KEPT by Joe Palma



JAKE by Edward Rivera



METAMORPHOSIS by Al Popa

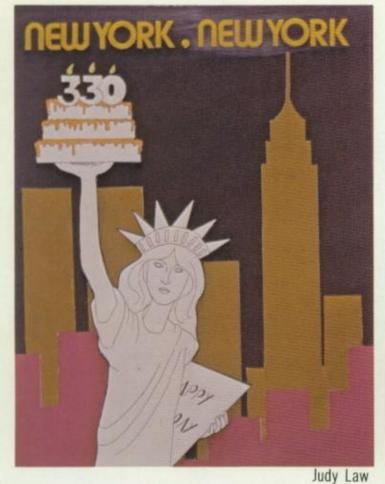




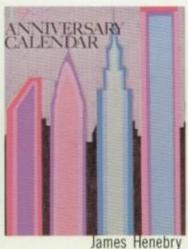
THE BIG APPLE by Arcelio Rodriguez



**DEJAVU** by Kevin Greene



mong several exciting and absorbing assignments accepted by my graphic design group, the calendar series celebrating 330 years of municipal growth in New York, The Midtown Youth Arts Project Logo and the N.Y.C. Civil League Poster stand out in particular.



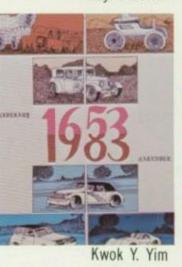


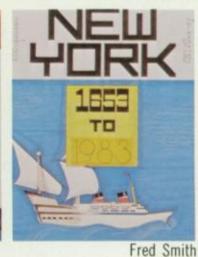




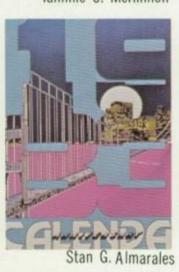


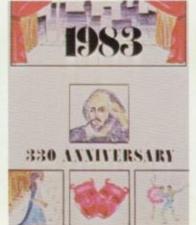


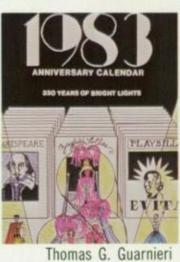


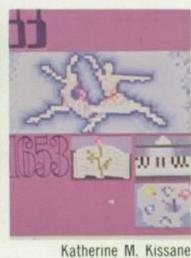






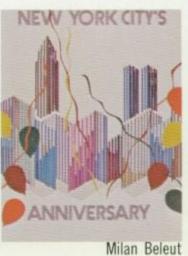




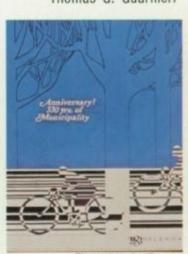


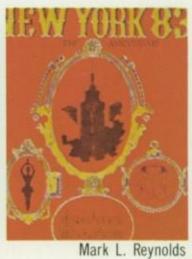


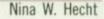




Constance E. Moodhe

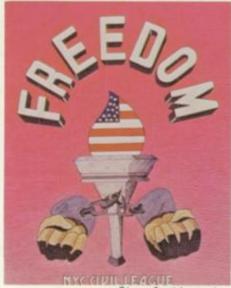




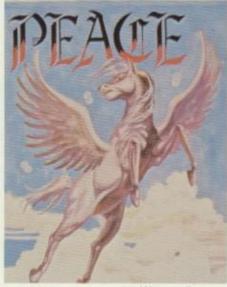


Eun Sun Lee

Timothy A. Davis



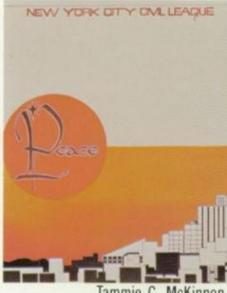
Stan G. Almarales



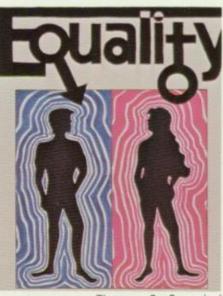
Wayne Bowen



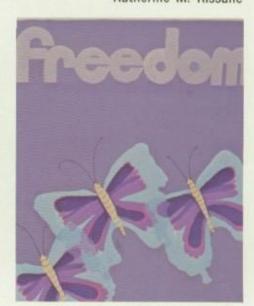
Katherine M. Kissane



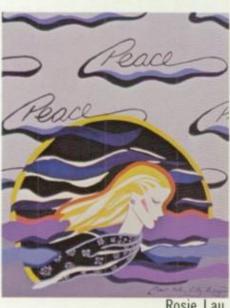
Tammie C. McKinnon



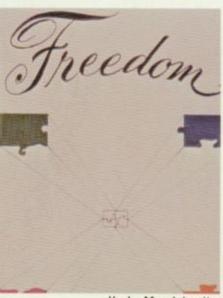
Thomas G. Guarnieri



Eun Sun Lee



Rosie Lau



Kade Mendelowitz



Judy Law

The stimulating combination of local history with the profusion of current events all around us, helped us meet the challenges of real clients, one of whom was so delighted with our efforts, we were all treated to a matineé performance of the spectacular Broadway Musical "Cats". Of the over one hundred pieces of art produced and submitted, twenty nine are featured here in color.

> Harold Toledo Teacher of Graphic Design



Darren McMillan



G









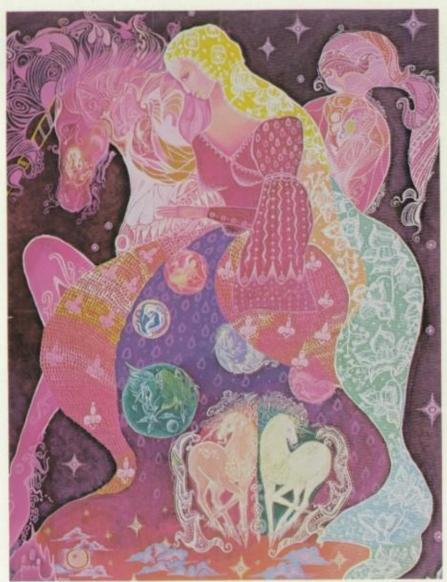




# Pretty Provocative

prolific
Pawalpat
presents a
portfolio of
professional
perfection

garments designed by
Pawalpat Melnichuk
models: Sandy Chang, ABCH
Inky Kim, EFG
Eun Sun Lee, D
Pawalpat, H
photographer: Jeff Harris
photography teacher:
Mr. David Brenner





Olga Mirkin

# Illustration











Judy Law







- 1. Alyn Kushner
- 2. Ronald Alleyne
- 3. Tracy Reid
- 4. Ernest Valez
- 5. Karen DeGrasse
- 6. Connie Rice
- 7. Kim Waterman
- 8. Michael Hanley
- 9. Miguel Pares
- 10. Kenneth Miller
- 11. Anthony Beauford
- 12. Wilson Flores
- 13. Michael Boruch
- 14. Janine Anfuso
- 15. Peter Peralto
- 16. Paul Nieto
- 17. Debbie Cruz
- 18. Jorge Pabon
- 19. Ramon Acosta
- 20. Wilfredo DelValle
- 21. Eddie Cazorla
- 22. Derrek DeMary
- 23. Luis Bruna
- 24. Michael DeLepine
- 25. Effie Kuperman
- 26. Sheldon Vick
- 27. Elliot Roman
- 28. Kevin Greene
- 29. Charles Greene
- 30. Herman Gonzalez
- 31. Daniel Griffith
- 32. Pat McCain
- 33. Harry Mediavilla
- 34. Frances Diaz

To be good is not enough, when you dream of being great.



## SCHOOL OF VISUAL ARTS

209 EAST 23RD STREET, NEW YORK, N.Y. 10010. (212) 683-0600. DEGREE AND NON-DEGREE PROGRAMS. EVENINGS AND WEEKENDS. FINE ARTS (PAINTING, SCULPTURE, PRINTMAKING), MEDIA ARTS (ADVERTISING, ART DIRECTION, COPYWRITING, GRAPHIC DESIGN, ILLUSTRATION, FASHION), ADVERTISING BUSINESS, PRODUCTION, VIDEO TAPE, FILM, PHOTOGRAPHY, CRAFTS (JEWELRY, GLASS), ART HISTORY, HUMANITIES AND SCIENCES, PUBLIC RELATIONS, COMMUNICATION ARTS, ART THERAPY, AND ART EDUCATION.



## Calvin Klein

STATION:

The human head says it all. It not only contains the geography of one's countenance, but is the barometer of one's being. Through human emotions it expresses the essence of one's character.

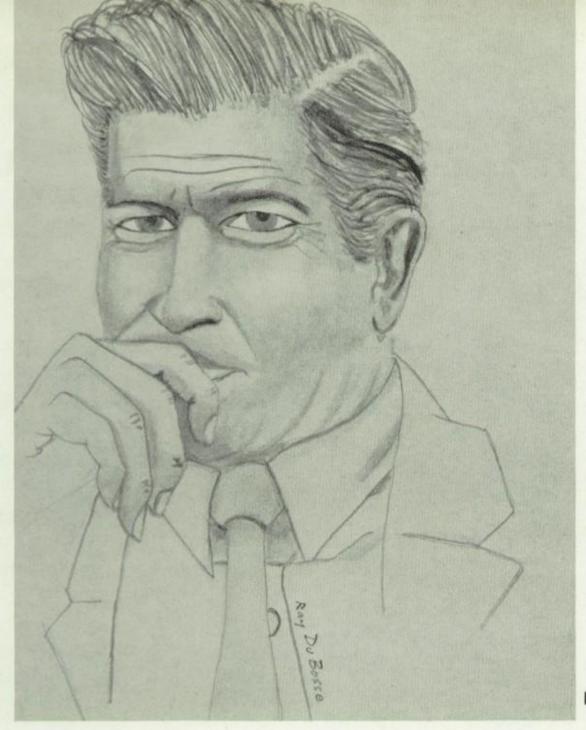
Beginning with the egg shape, students learn how to apply light and shade to this basic form, how to contain this shape in a volume of space, how to envelop it in an atmosphere, and how to embellish it with features and subtle nuances of color.

As the following illustrations show, the students were asked to depict the head of a notable New Yorker, with appropriate background, selected from any field in the city's history. The challenge of this assignment is typical of the problems posed in the field of illustration.

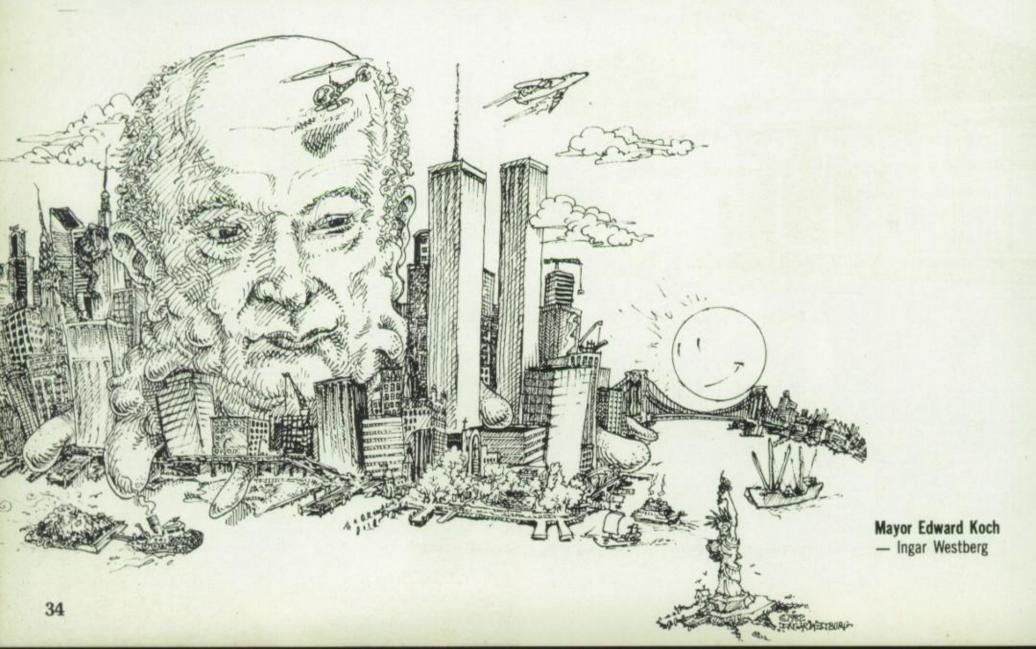
James J. Graves, Teacher of Illustration

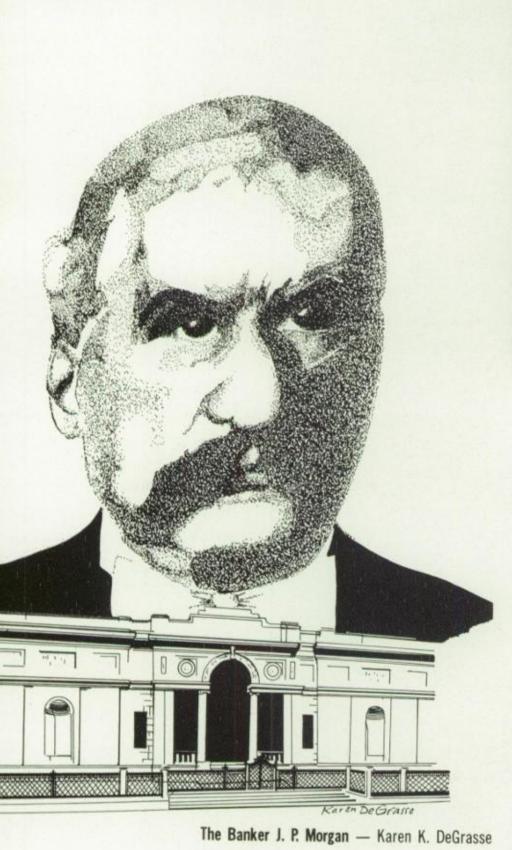
Esther Suarez

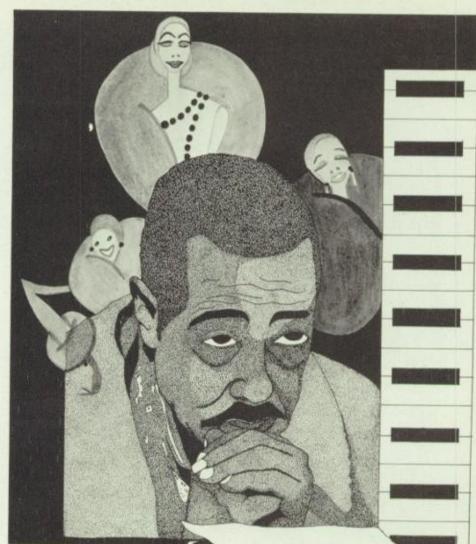




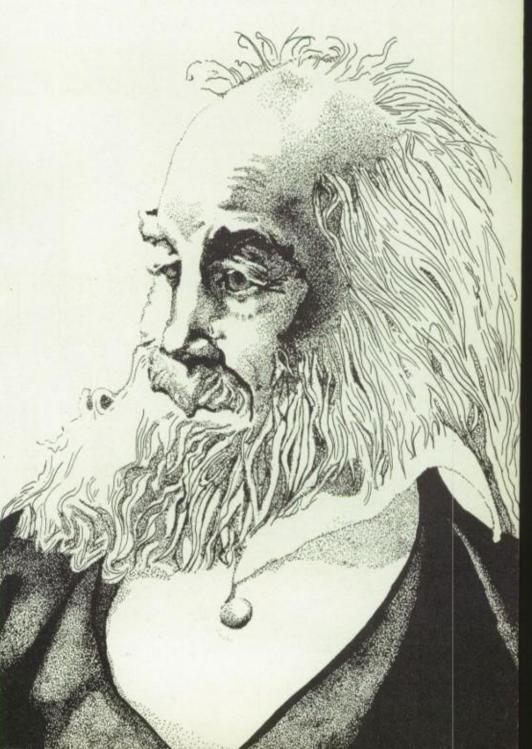
Major John V. Lindsay — Ray Dee Bosse







Jazz Pianist-Composer Duke Ellington — Jacqueline R. Briggs



The Poet Walt Whitman — Constance J. Rice



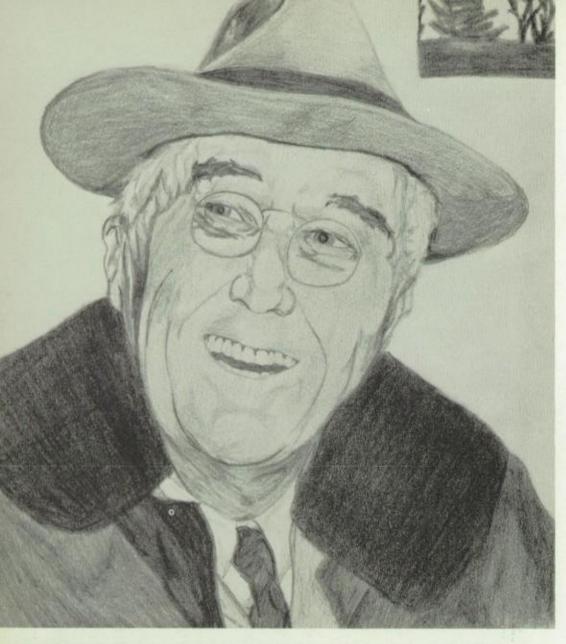
Pianist Eddie Condon — Jessica A. Donahue

John Lennon and Yoko Ono — Shawn Atkinson



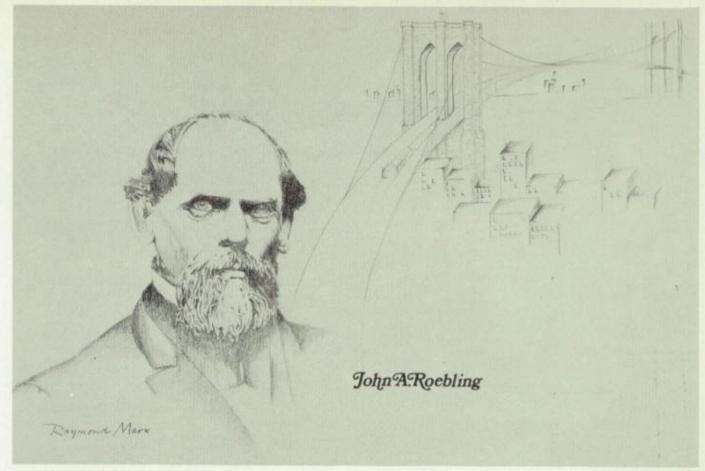


Showman Ed Sullivan — Issa Ibrahim





Baseball Immortal Babe Ruth — Lori Robyn D. Simon

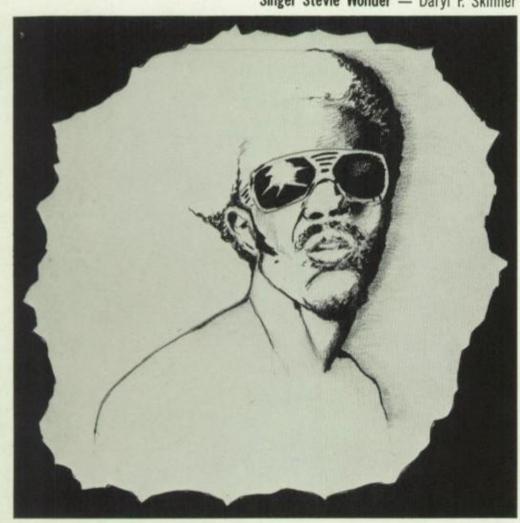


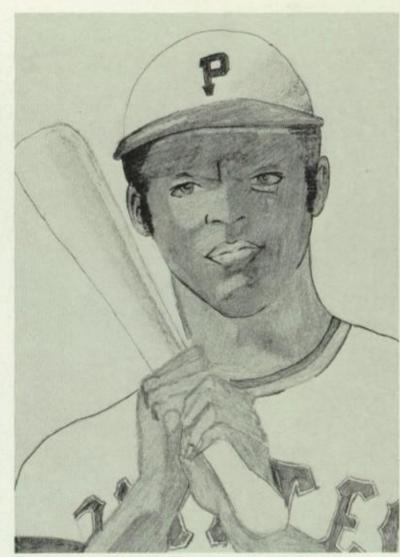
Architect and Engineer
John A. Roebling
— Raymond Marx



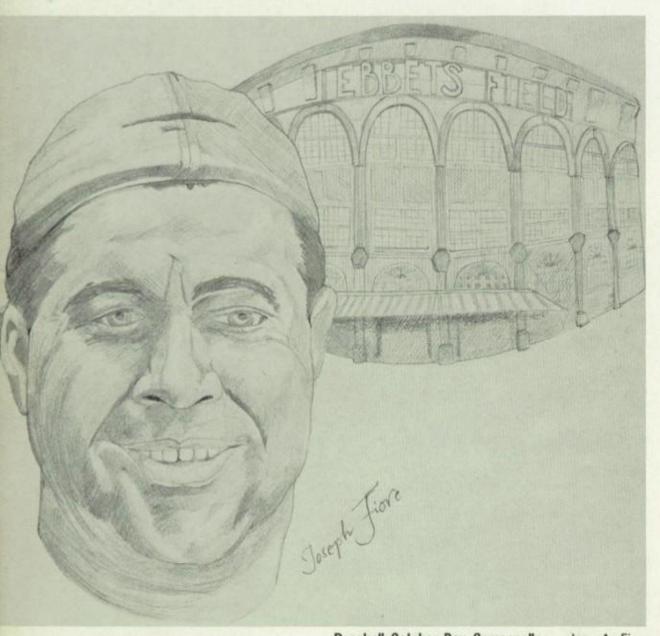
Steelmaker and Philanthropist
Andrew Carnegie
— Karen Martinez

Singer Stevie Wonder — Daryl F. Skinner



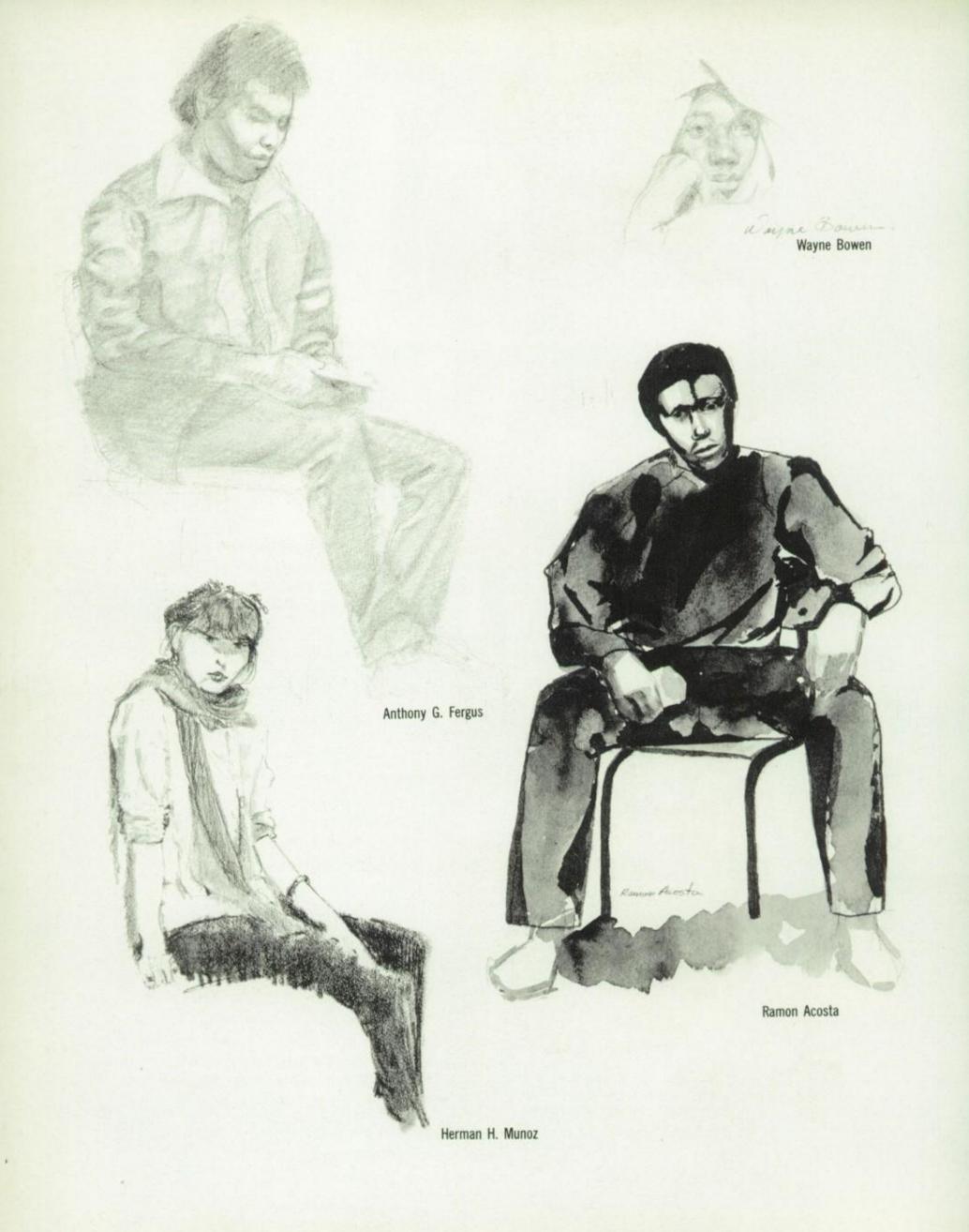


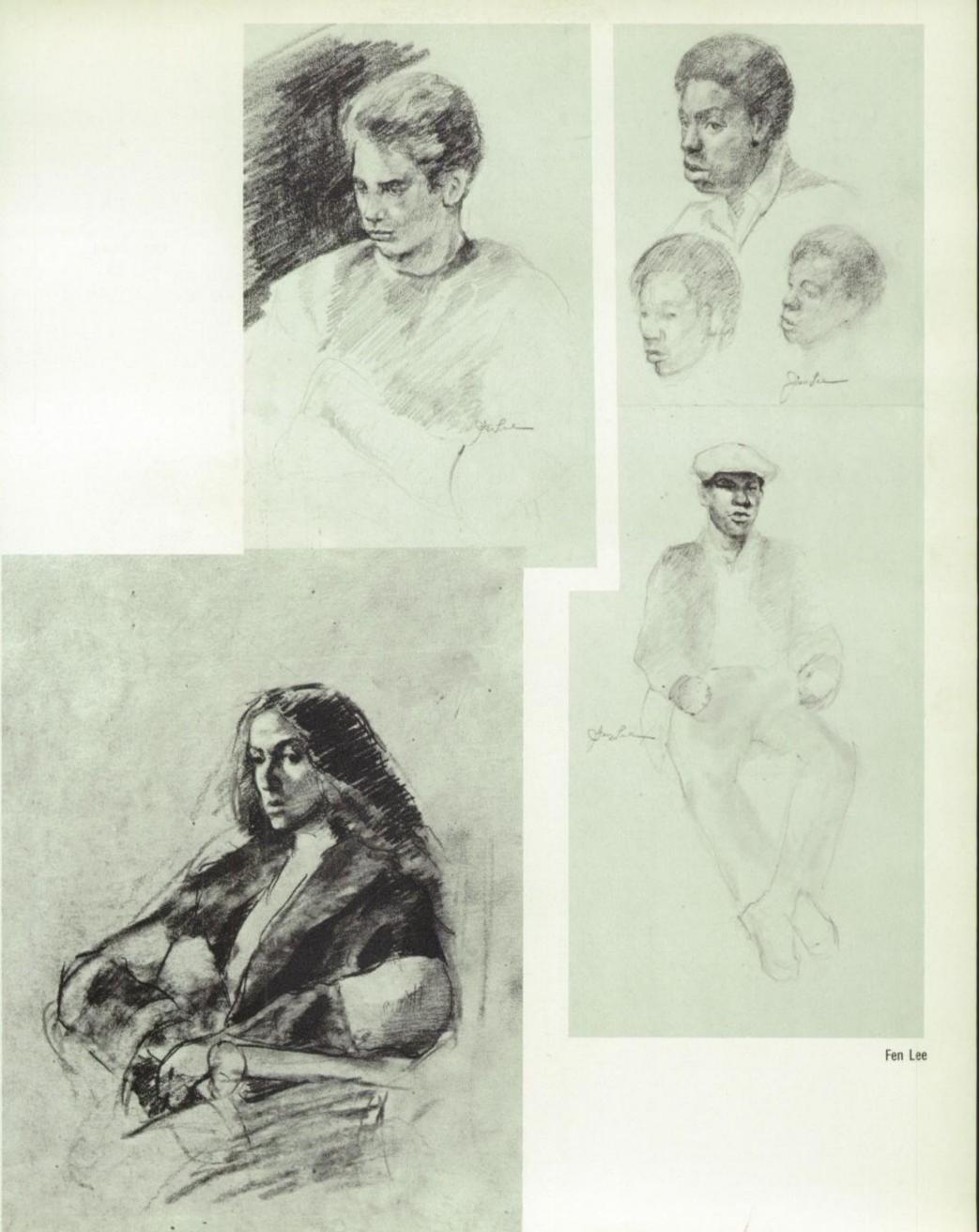
Baseball Player Roberto Clemente — Dennis Bujan

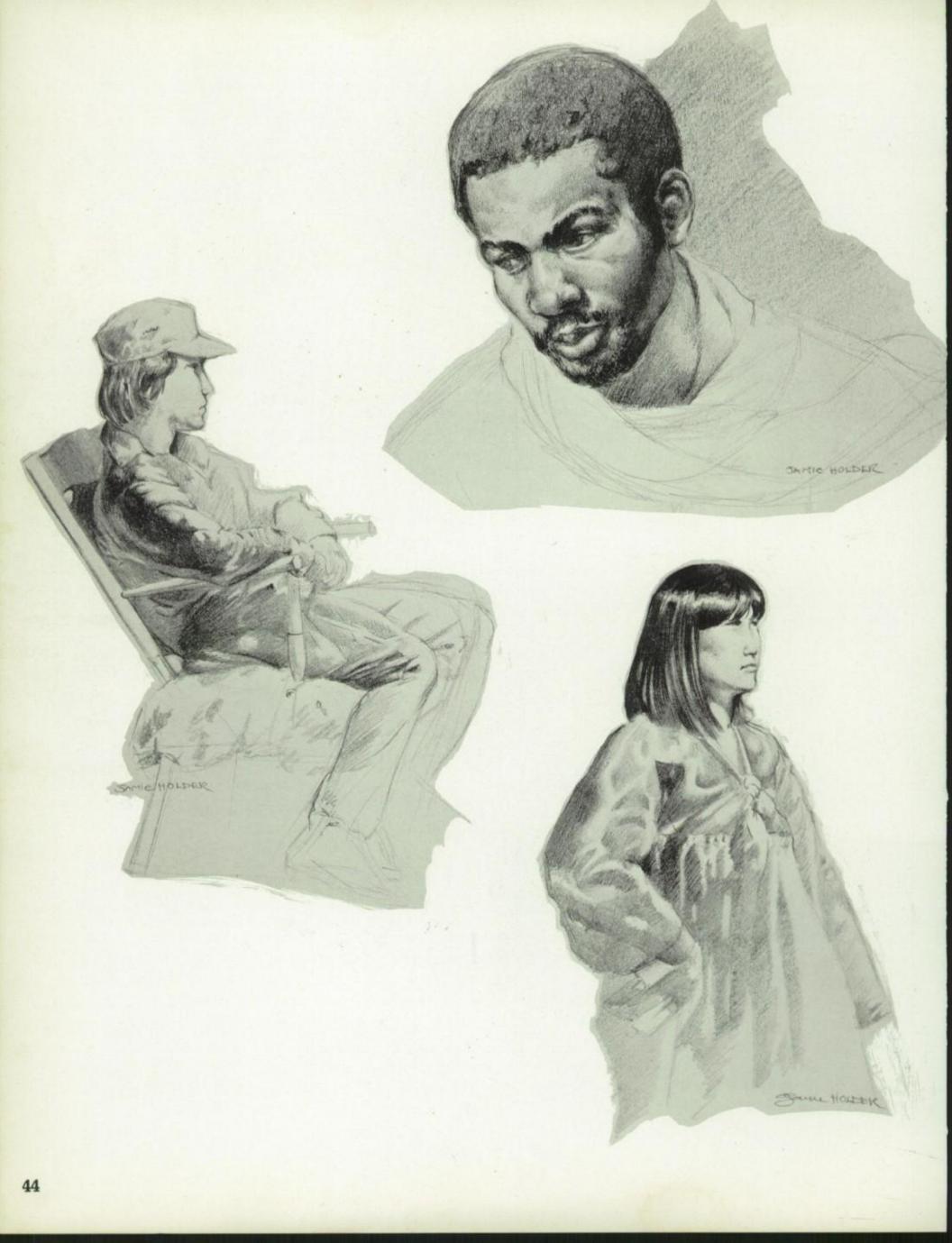


Baseball Catcher Roy Campanella — Joey A. Fiore











Jamie Holder



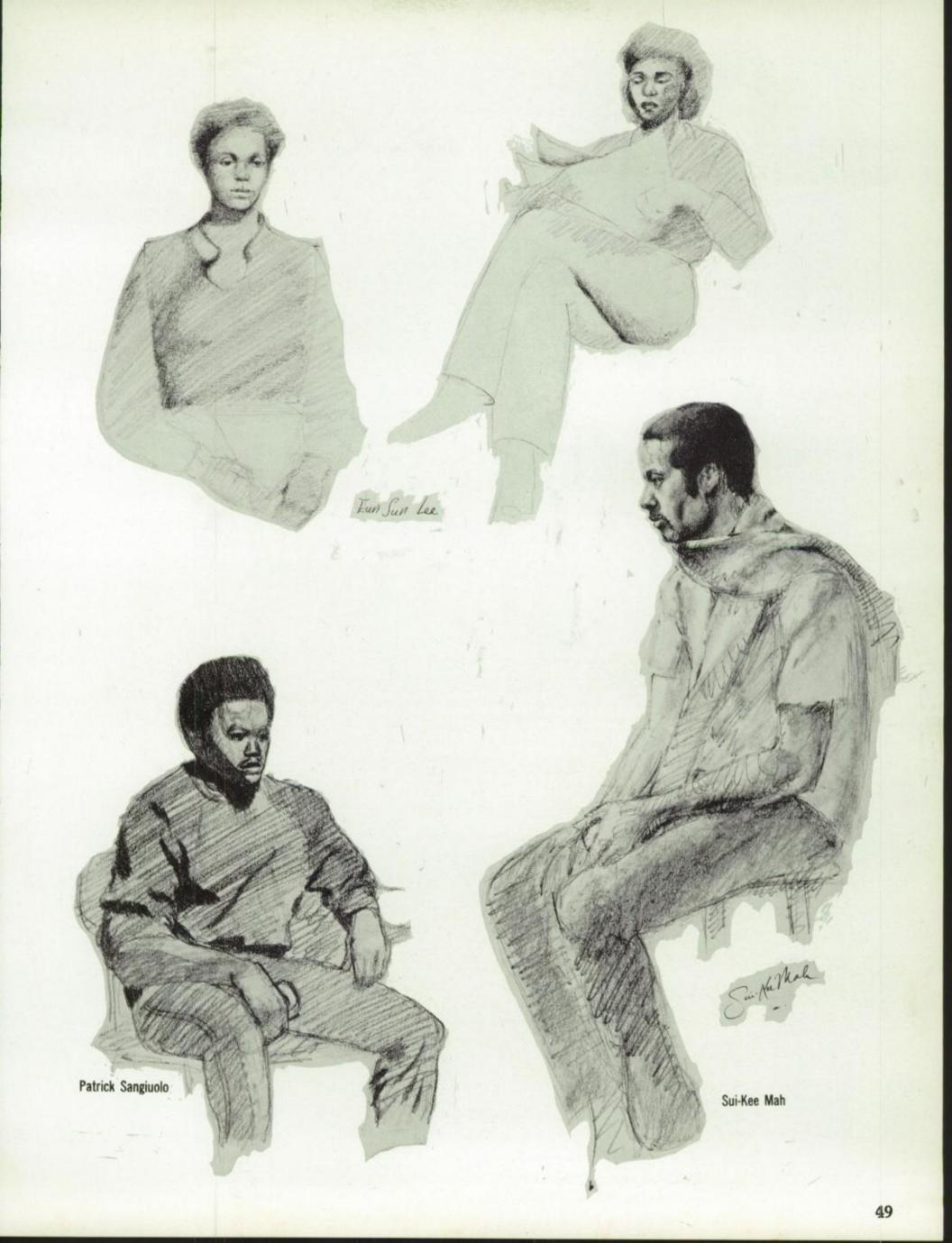


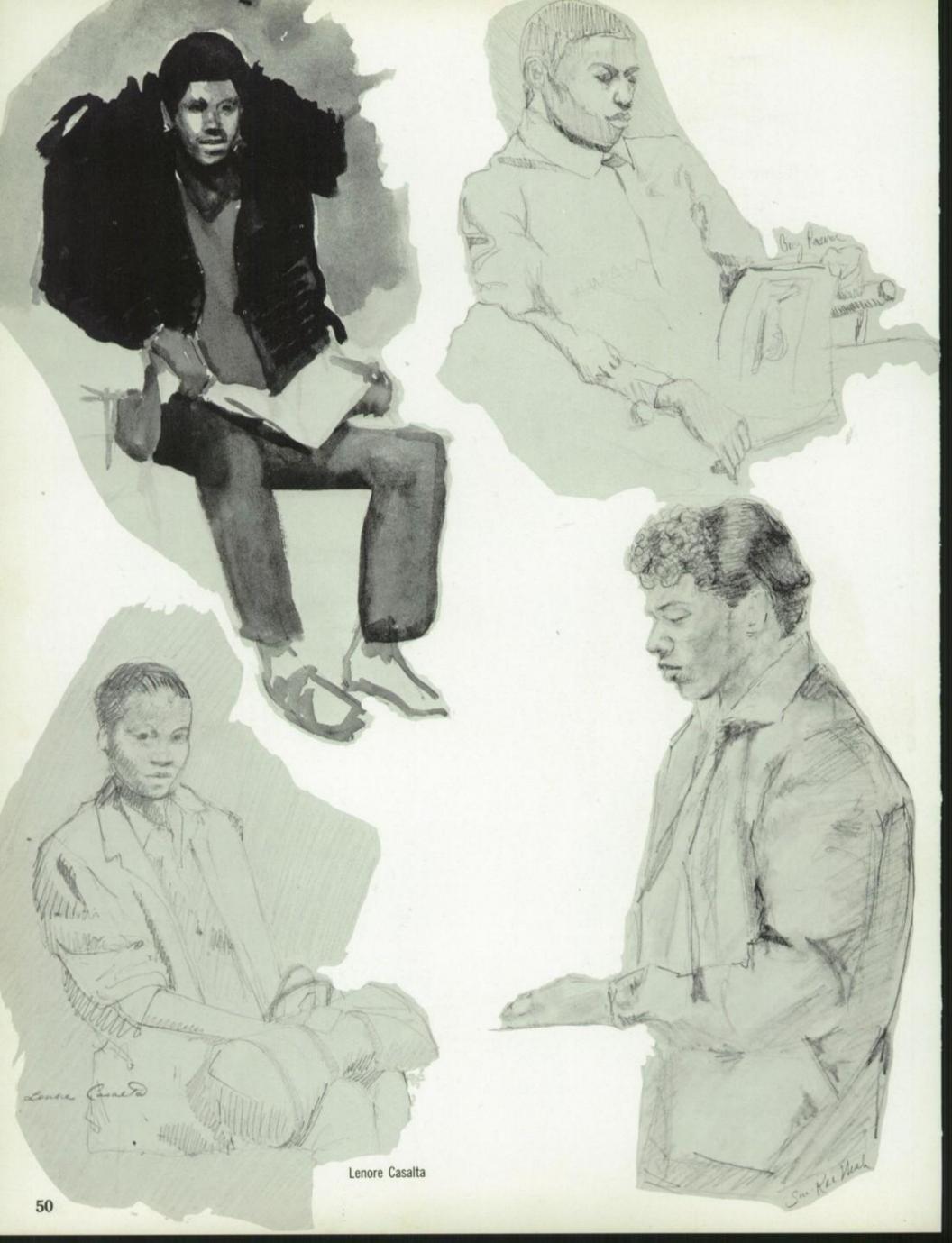


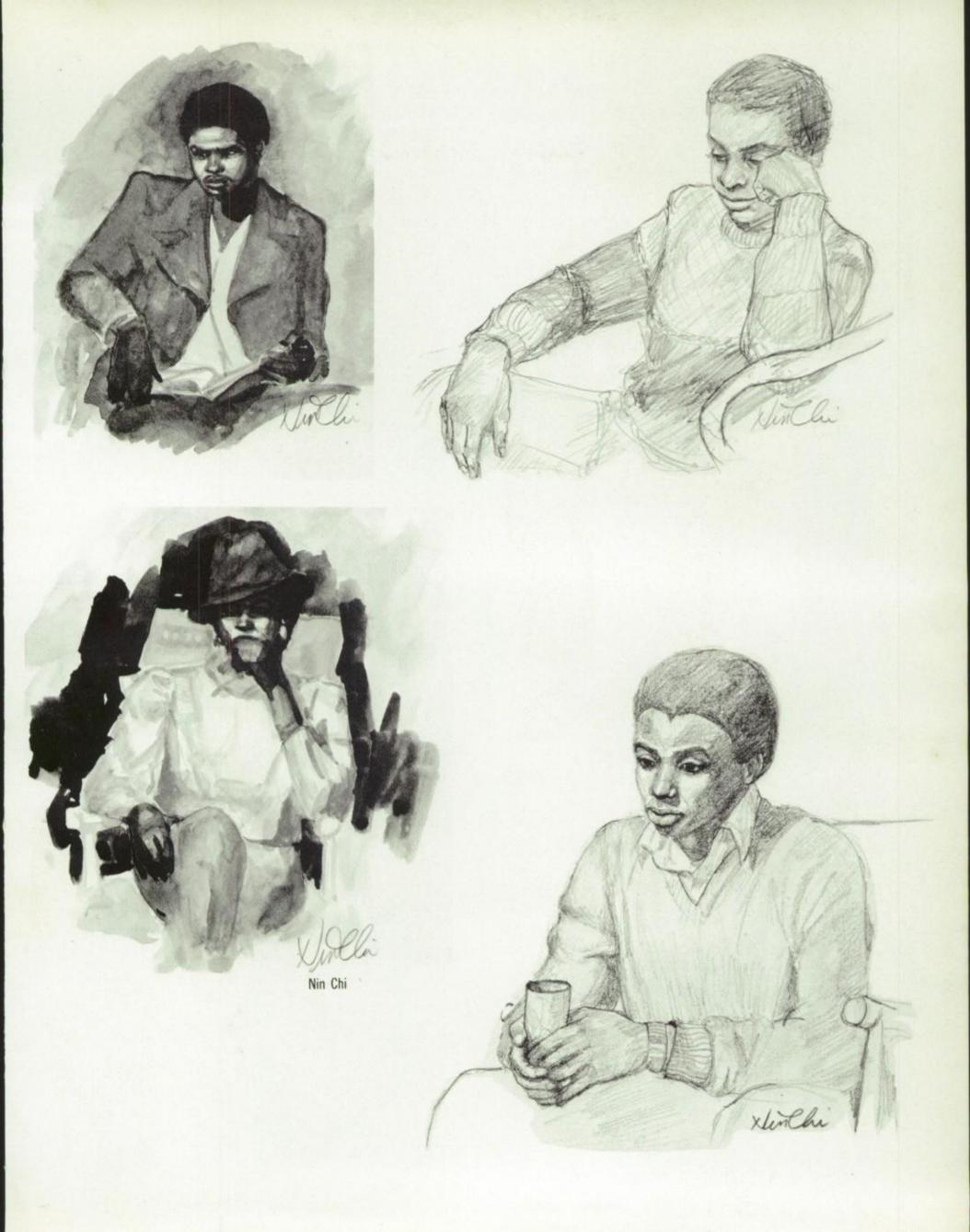


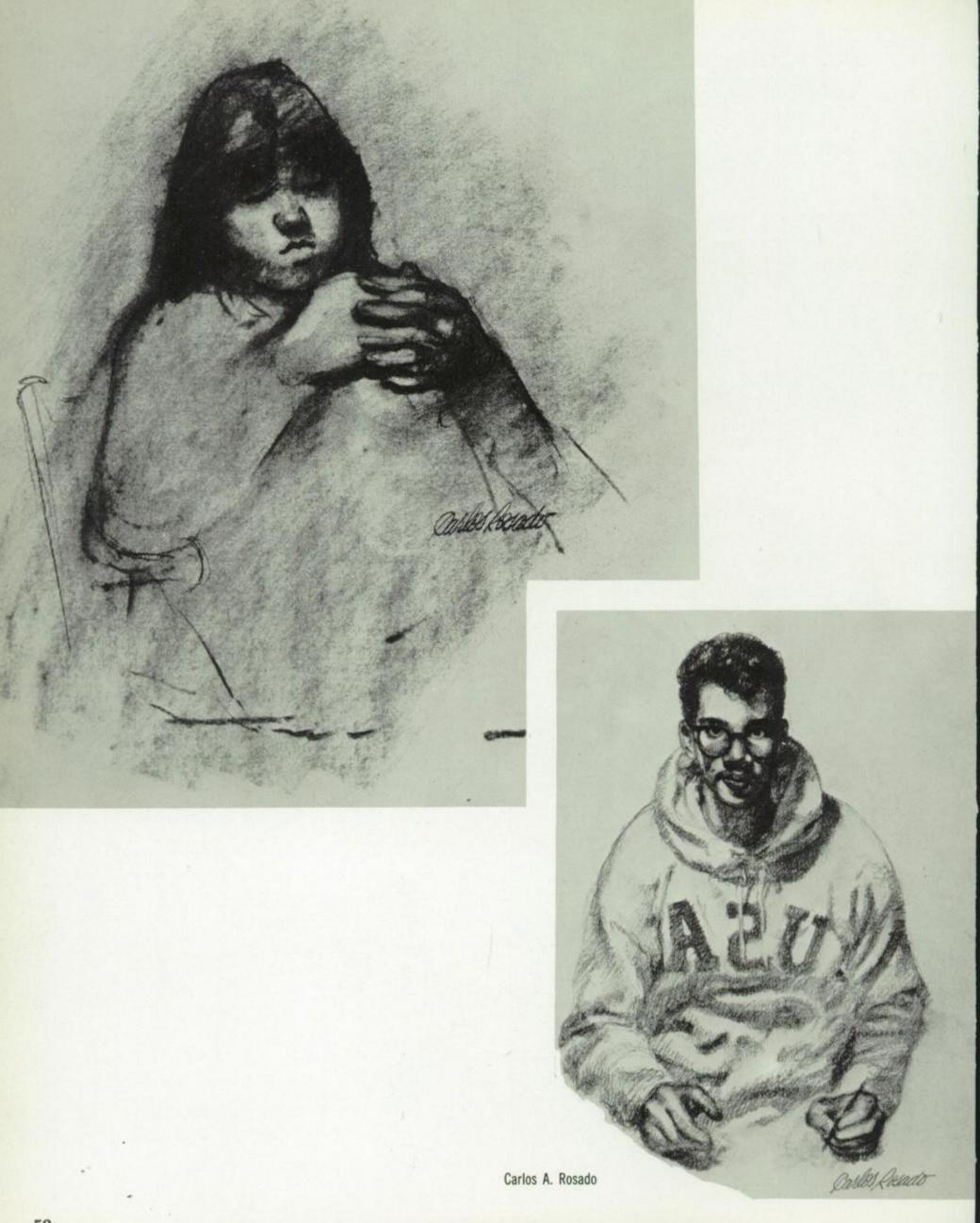










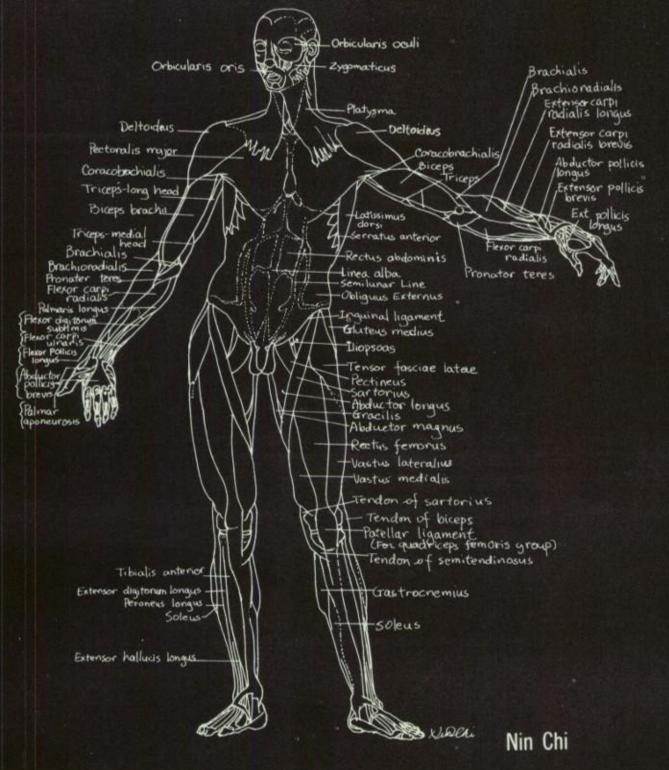




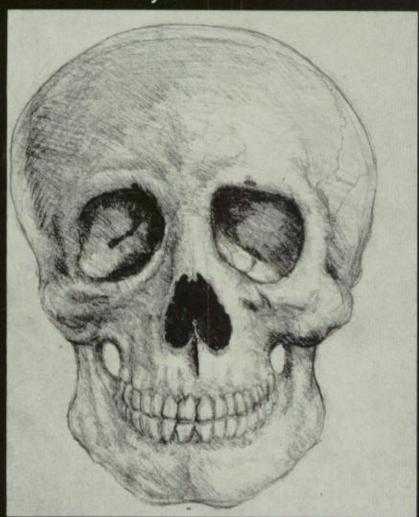
Tara A. McGovern



Maya C. Blume



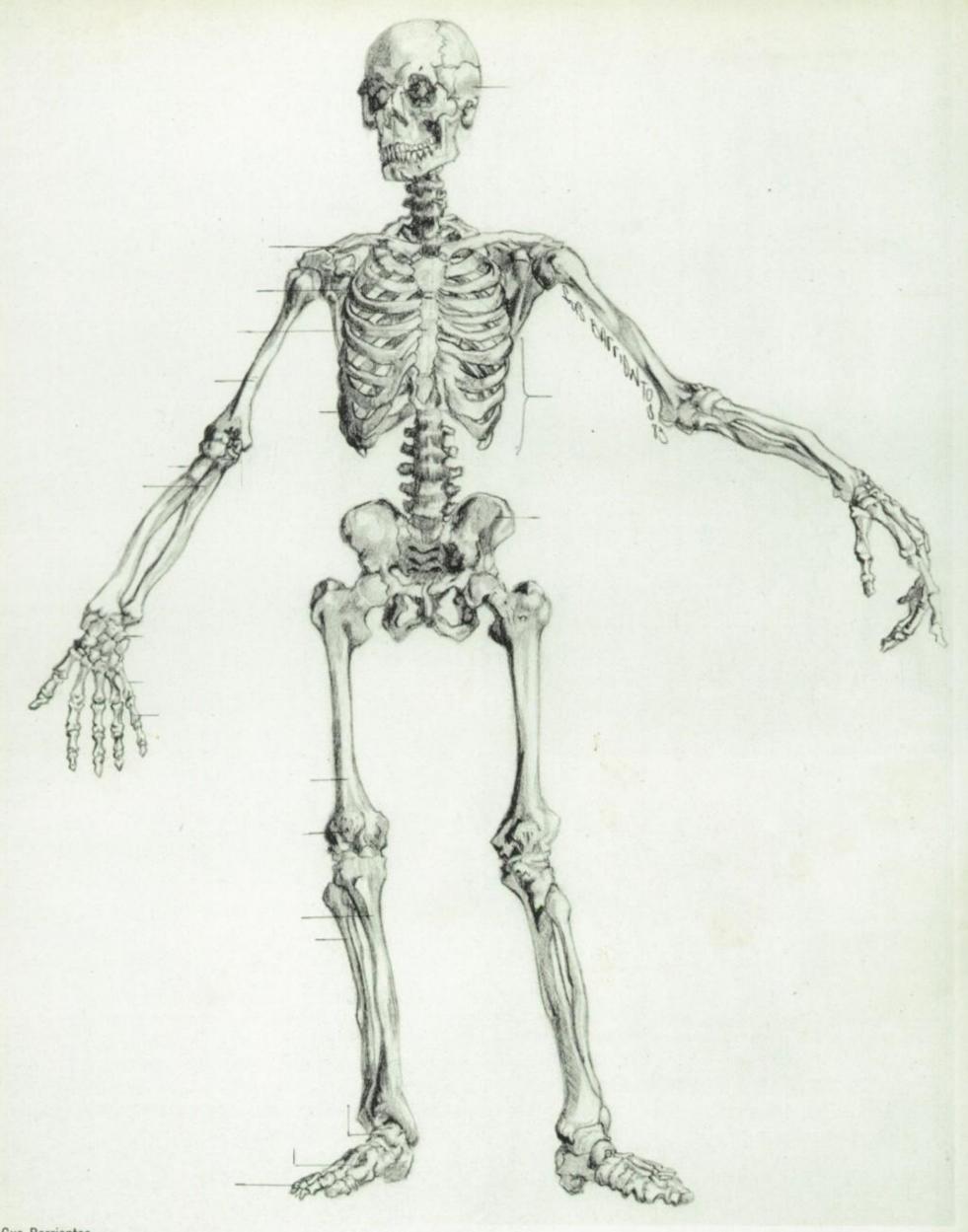
Ronald A. Alleyne



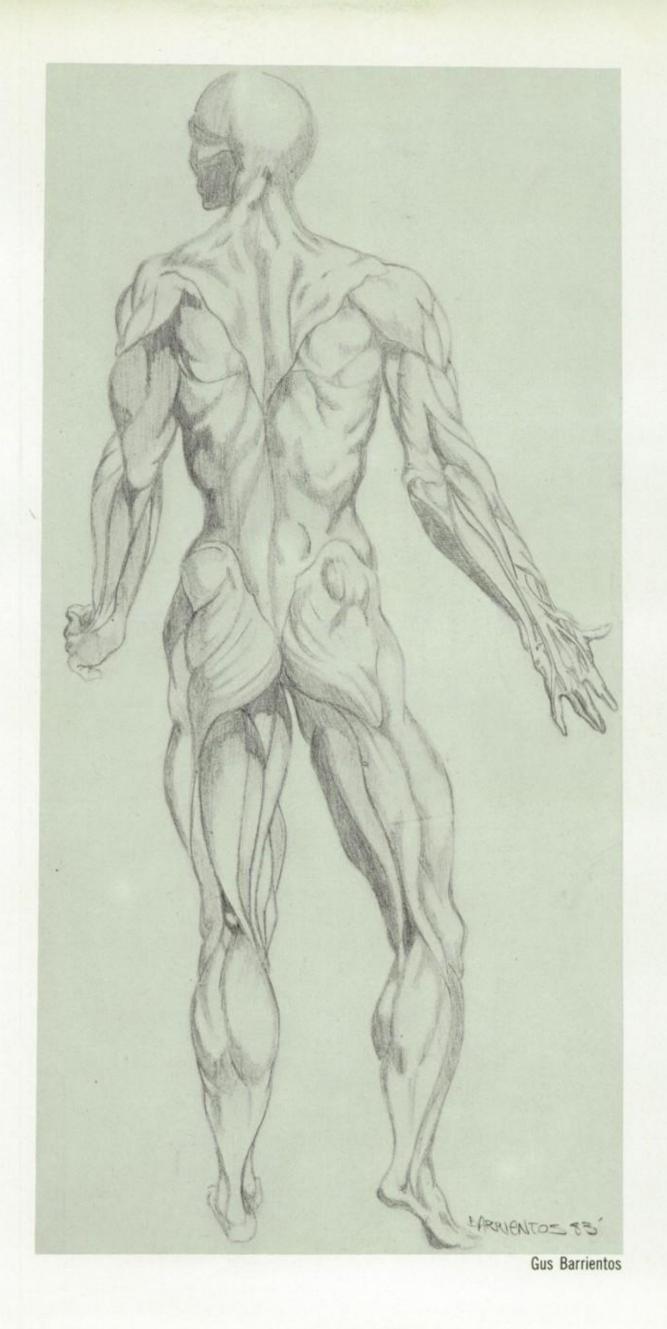
natomy and figure drawing for illustration are based on an in-depth investigation of the form and function of the human body, including an understanding of the skeleton and muscle systems at rest and in action. Individuality of expression and relevant application to the students' specialization is encouraged through an exact and thorough analysis of the elements of artistic anatomy, drawing, light and shade, plane, proportion, perspective, and the use of various graphic media. Through class projects, using live models and demonstrations including viewing slides of the Old and Modern Masters, students fully master all aspects of the important field of artistic anatomy.

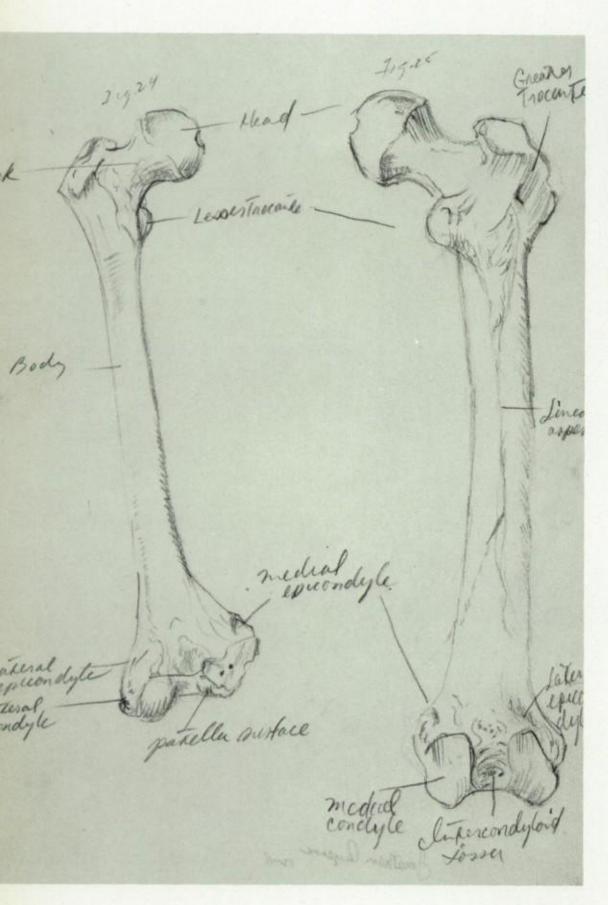
NATOMIC

David L. Pakter, Teacher of Anatomy

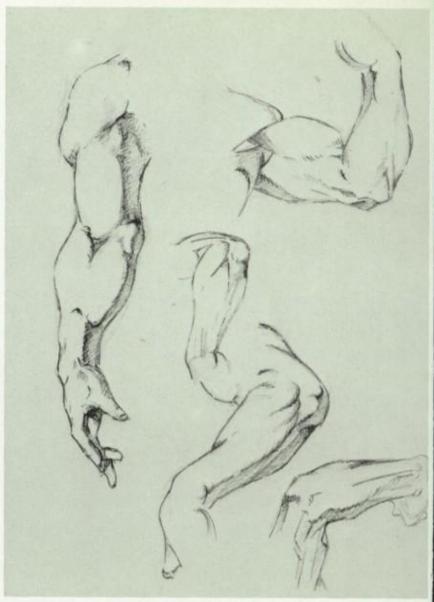


Gus Barrientos





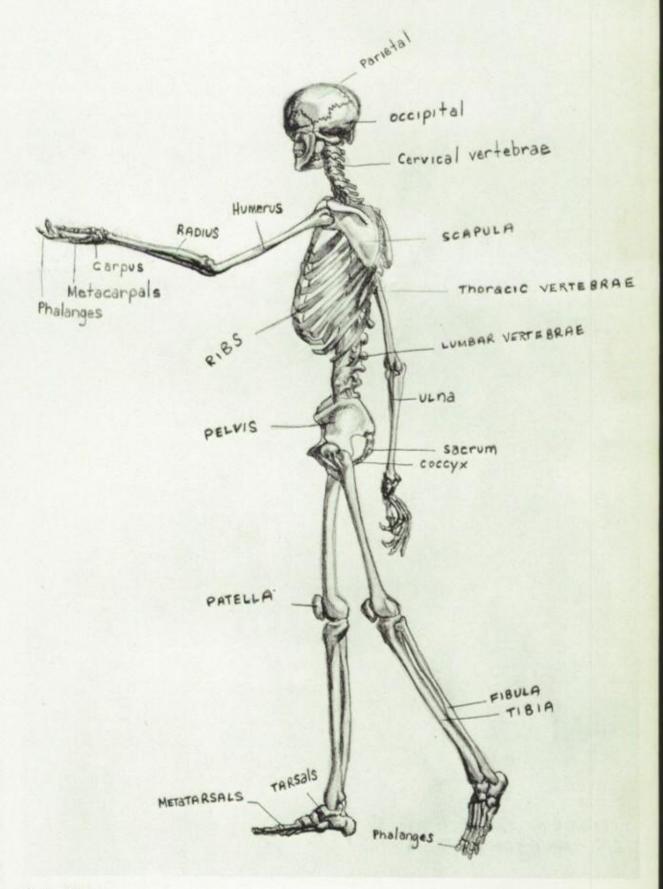
Jonathan Cayenne



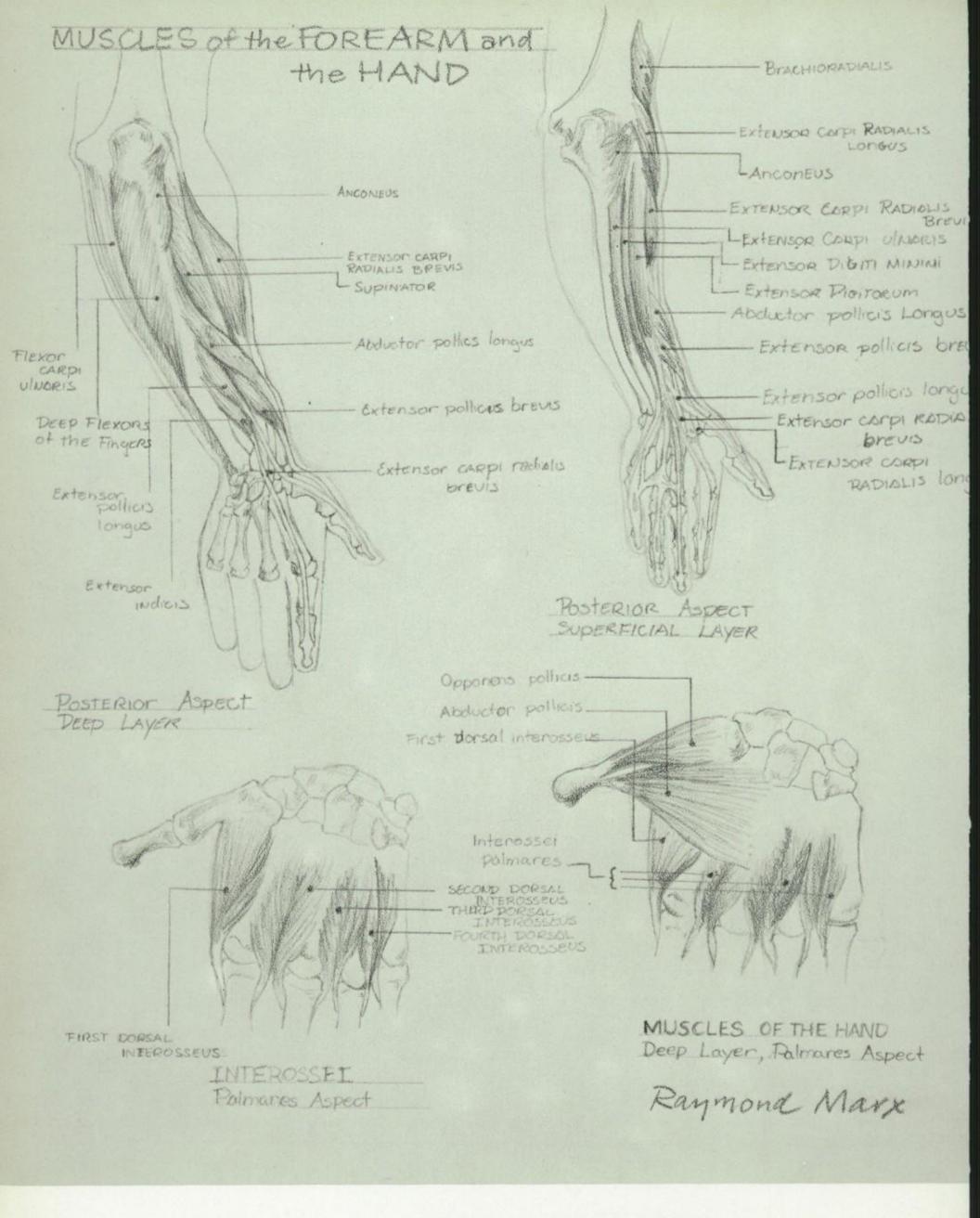
S. A. Varo

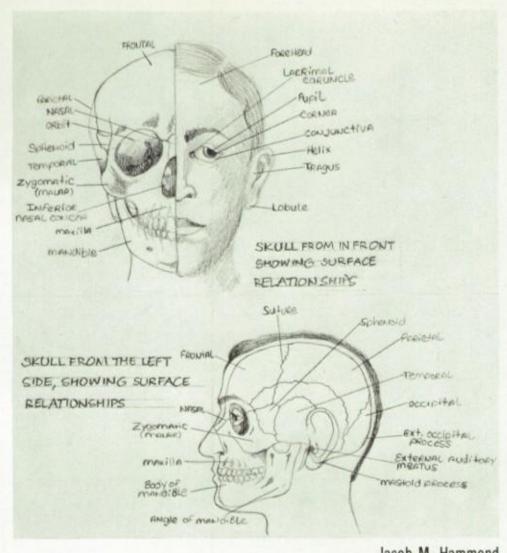


Albert T. Chin



Carlos Miller

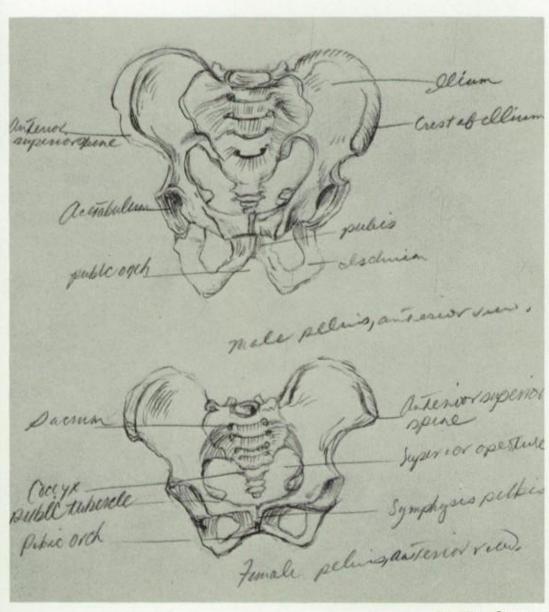




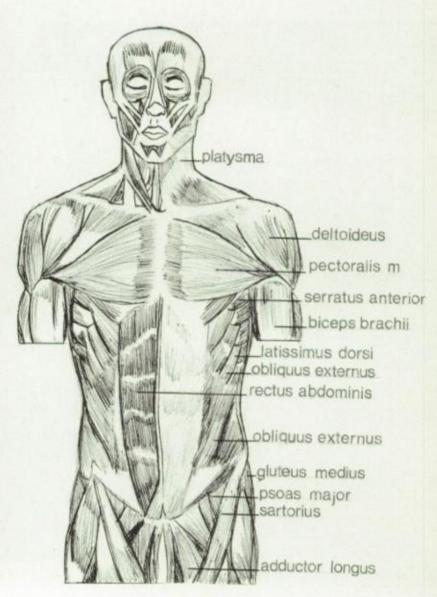


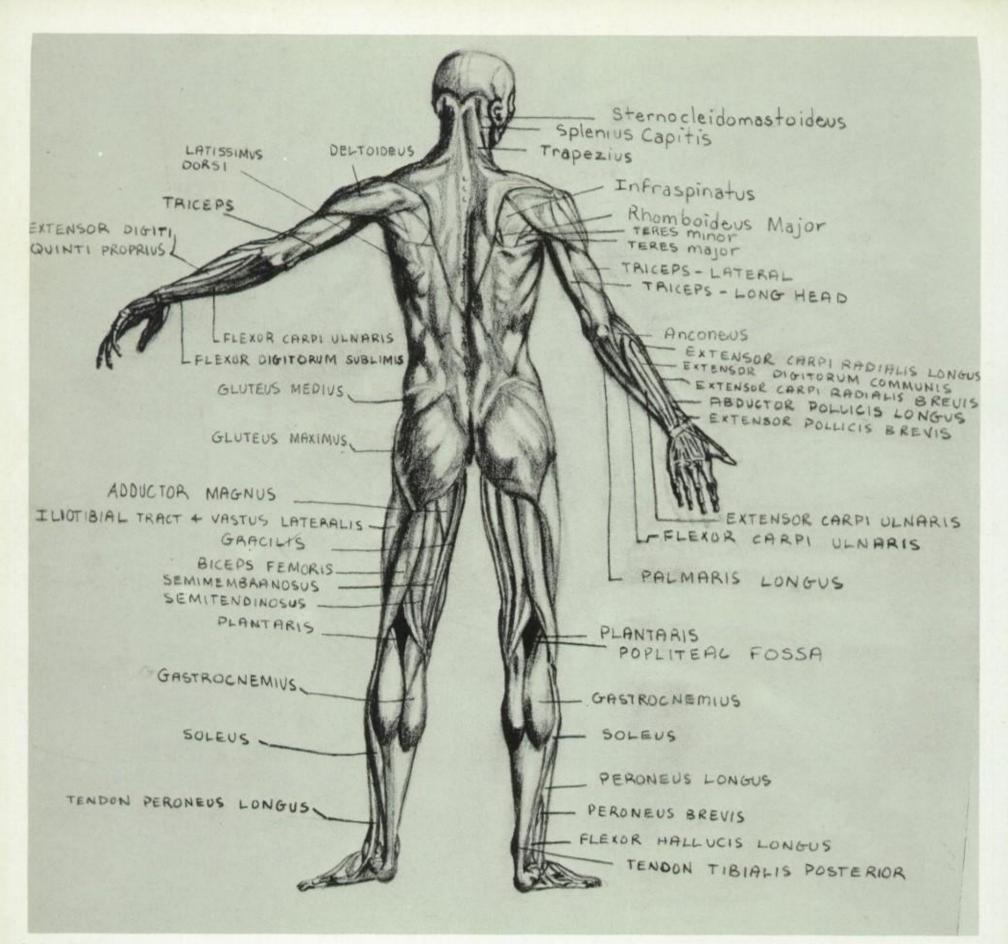
Jacob M. Hammond

Patrick C. McCain



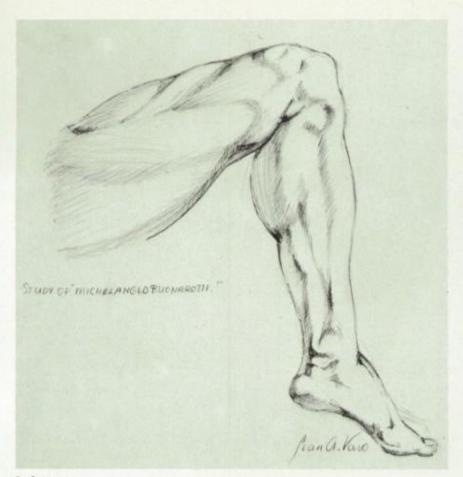
Jonathan Cayenne





Carlos Miller

Albert T. Chin



S. A. Varo



Wilmott D. Earle



Fintl allyre

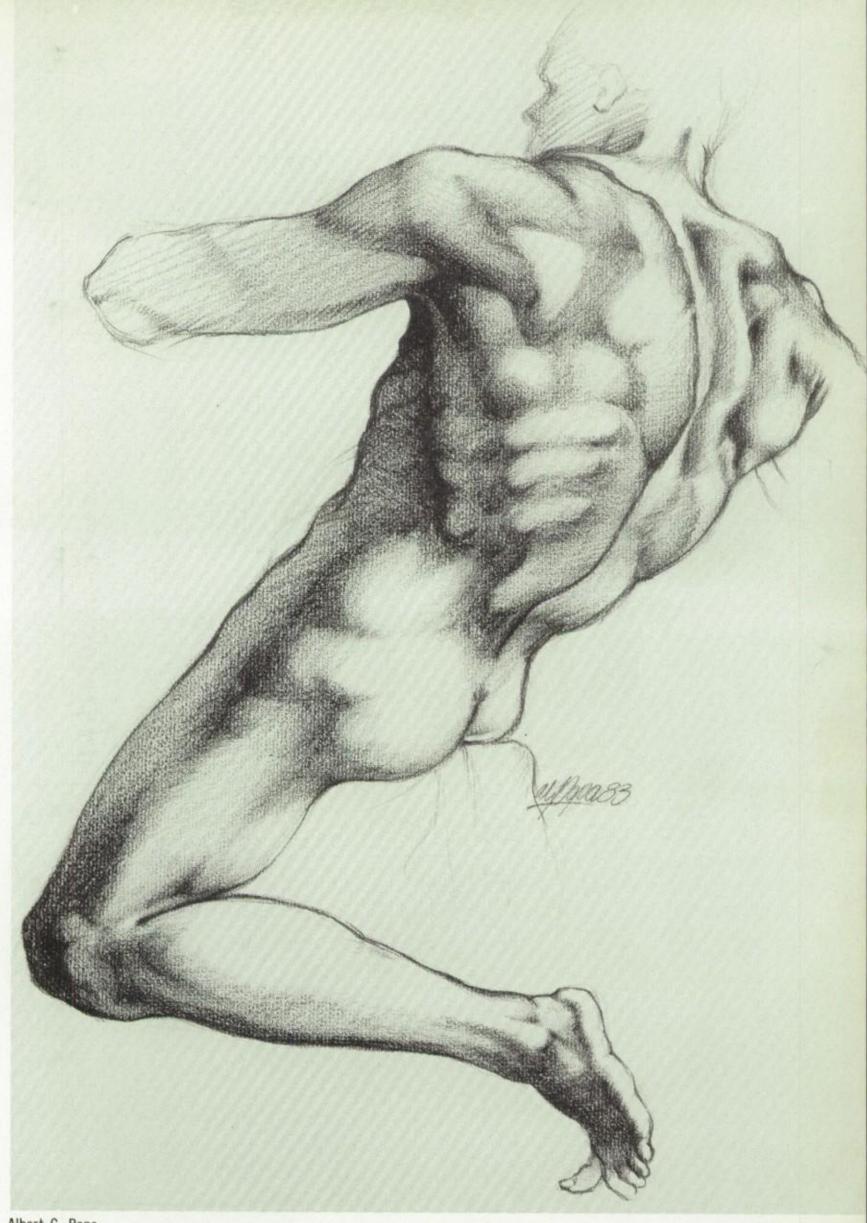
Ronald A. Alleyne



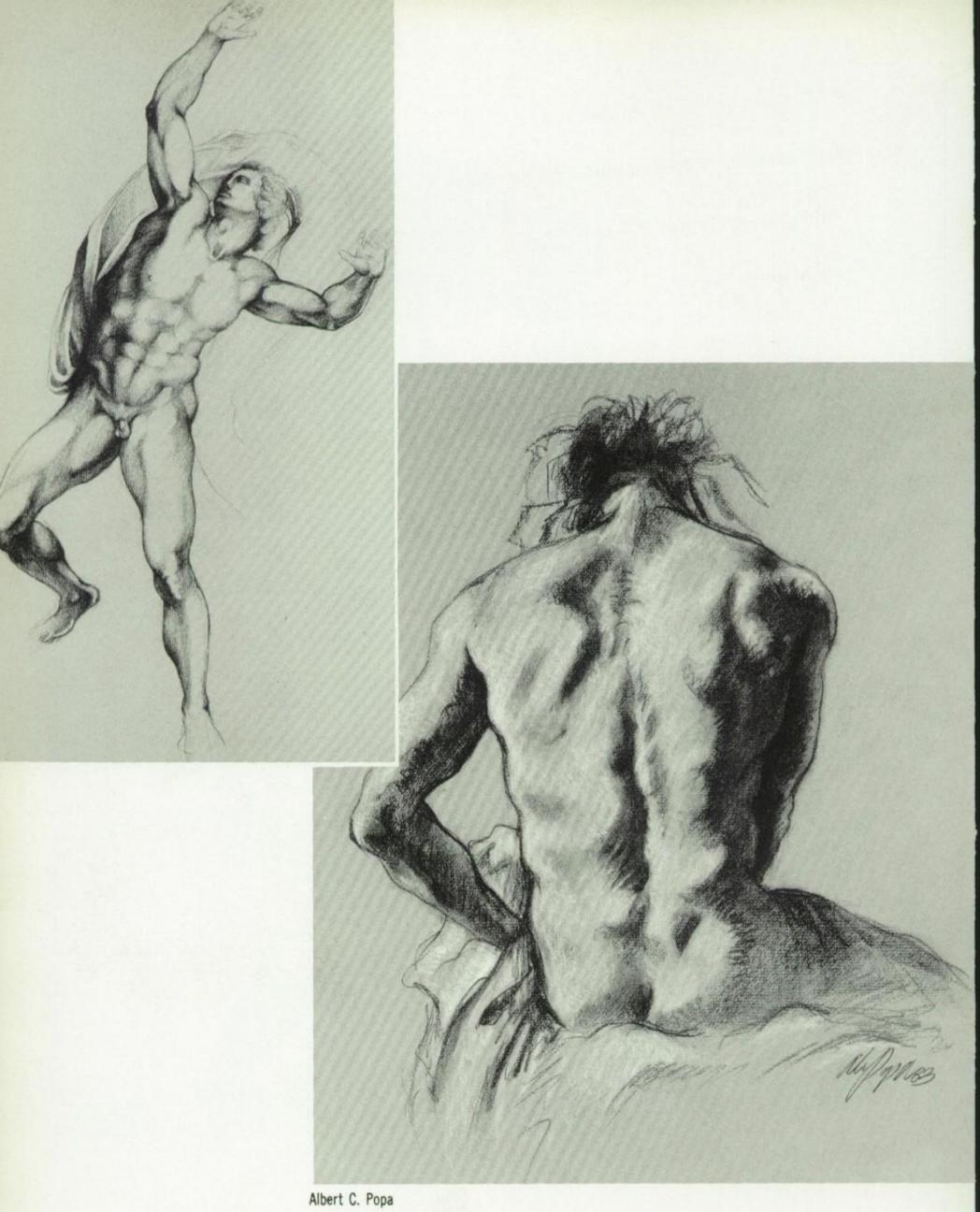
Jacob M. Hammond

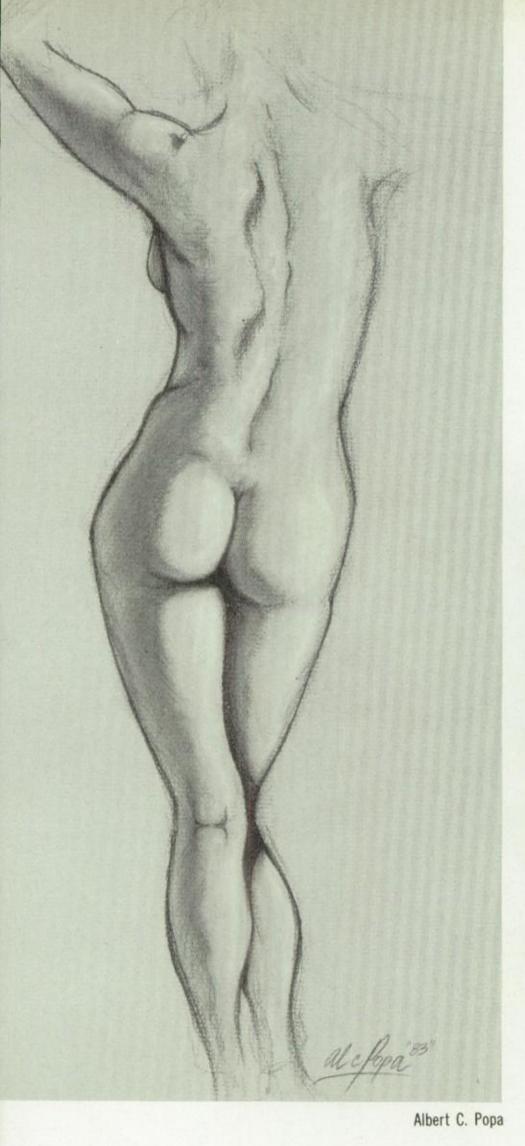


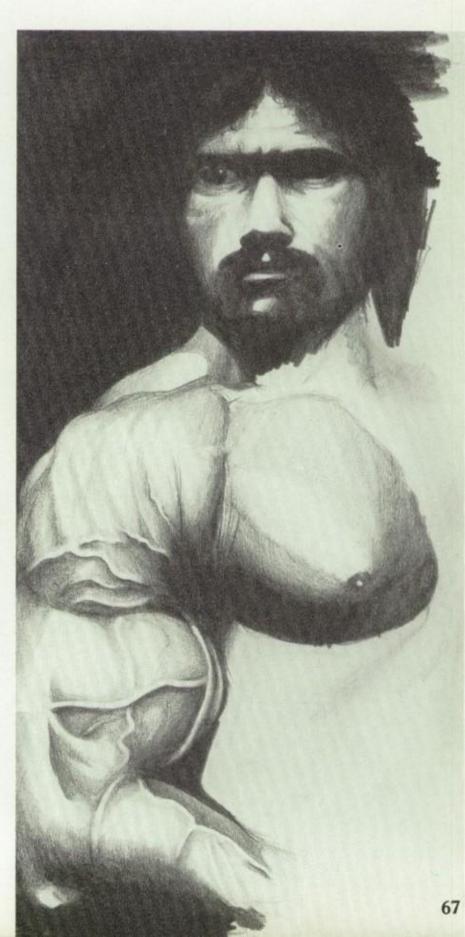
Edwin A. Hernandez



Albert C. Popa





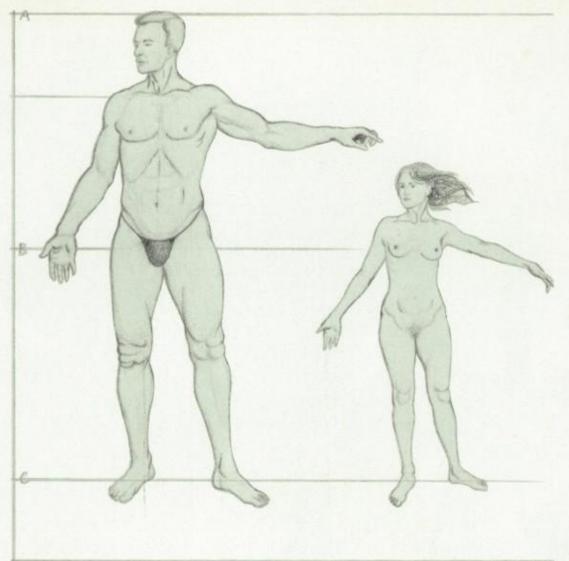




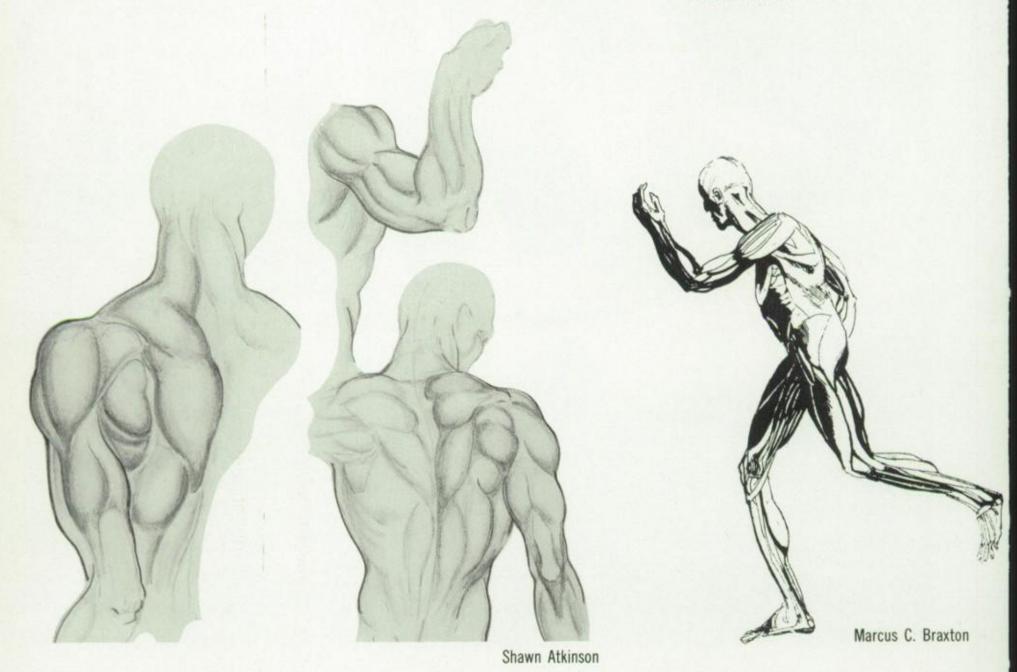
Andrew A. Zaferes



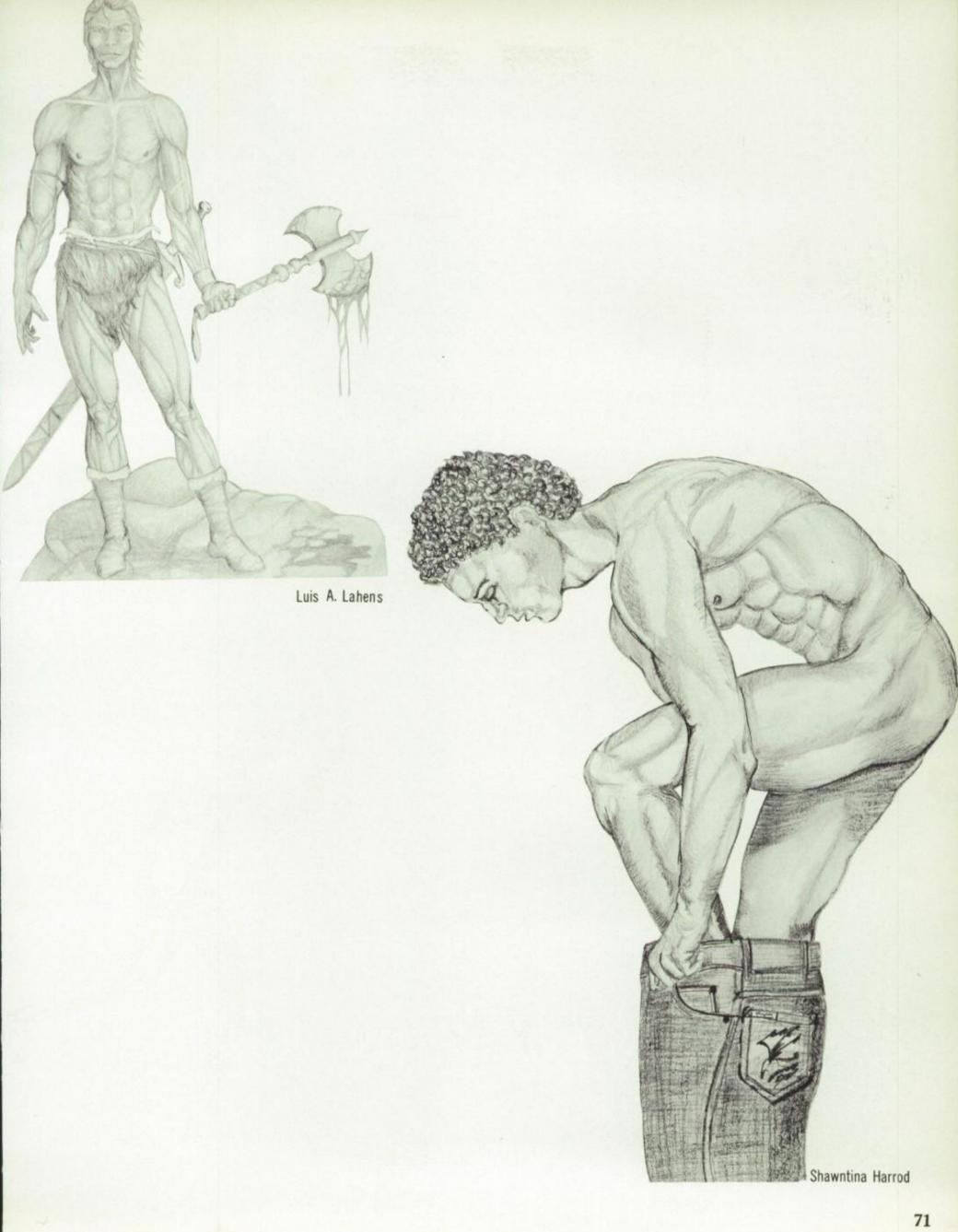
John A. Zaferes



Richard Mercado



70



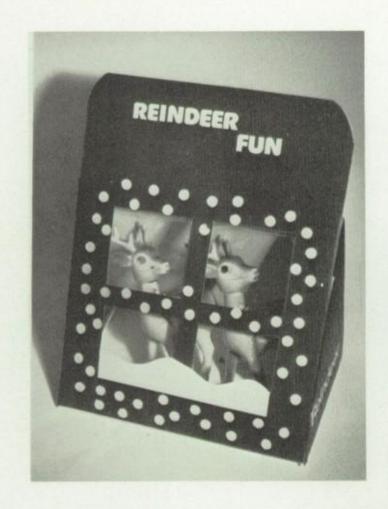






he packaging of consumer goods for both practical and psychological reasons, offers the graphic designer a unique opportunity to participate in the shaping of the product image, the very heart of consumer persuasion.

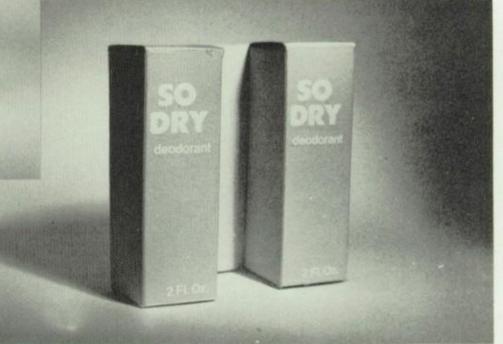
David Pakter, Teacher of Package Design







Dolores E. Berry







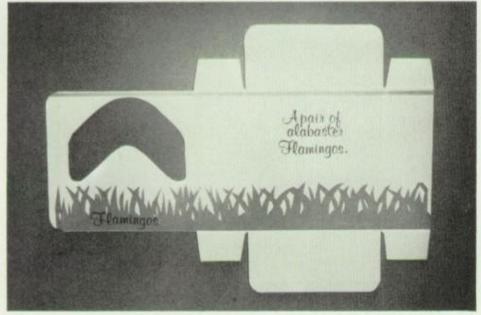




Joey A. Fiore



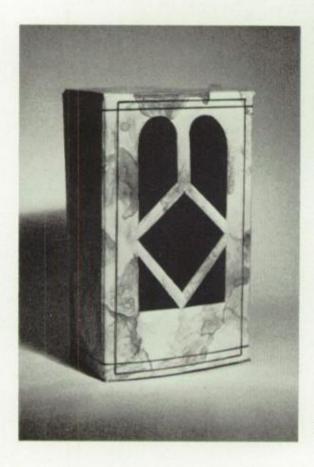






Deborah L. Maxwell



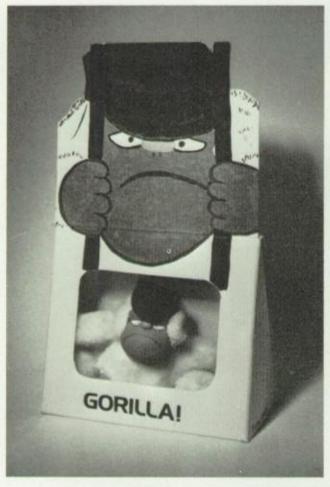






Olga Mirkin









Denise M. McDonagh







CREATIVE PACKAGING DESIGN

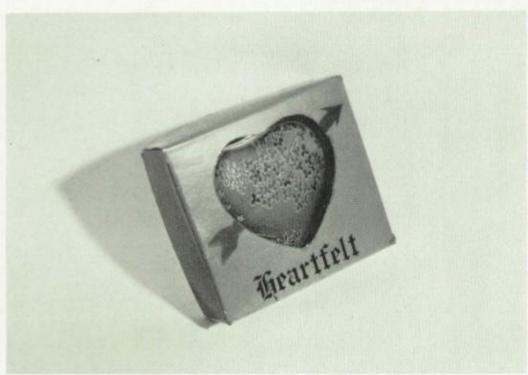


Alice Delgado

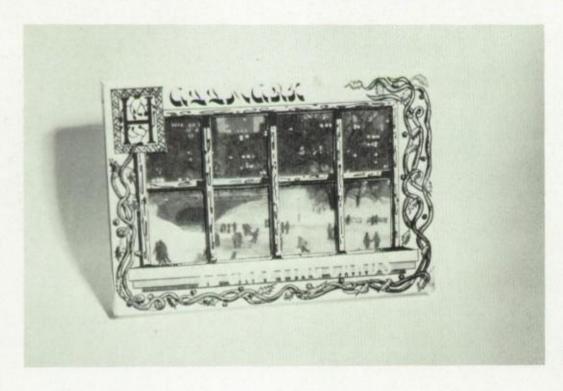




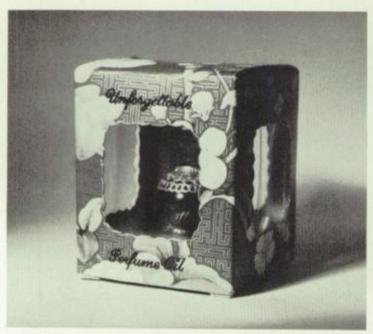
Guy V. Reid



Dennis Bujan



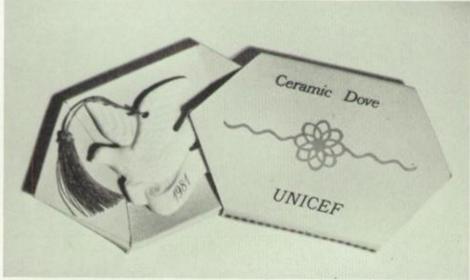
Marc S. Ardizzone













Arlene E. Kanka



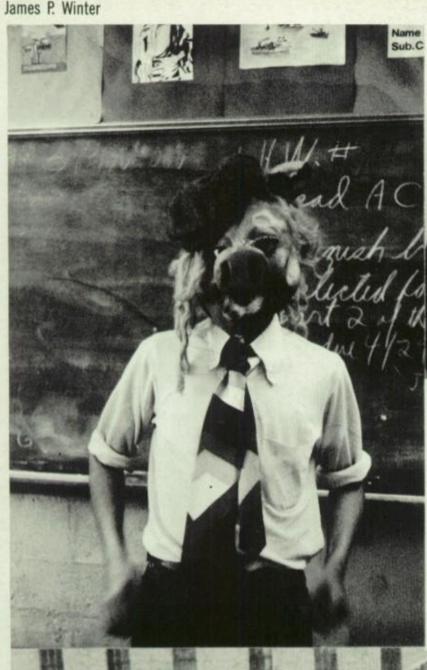






Michael McAllister







Vicki Levi Frederick E. Curtis Leanore M. Canepa Heidi S. Falik Katherine M. Kissane Denise D. DeCarlo Frank T. Mangano John Calvaruso William Bedu

Jodi J. Rago Dino J. Puzino



Nina W. Hecht

Karen Martinez

Maya C. Blume

Sabrina E. Merrick

## SENIOR COSTUME DAY

Jessica A. Donahue

0

## An Architect - Why?

Then I was between the ages of eight and eleven, my parents took my brother and me on weekly culture trips into "The City" (otherwise known as Manhattan). First came the monotony of a monochromatic ride down Queens Boulevard, that autobahn of roads lined with billboards on one end and high-rise apartments on the other. I would be in the back seat fighting off the sleep that the ride induces. Just before I would drift off, we would enter the approach to the 59th Street Bridge in Long Island City. As we entered the bridge, I'd look up through the back window at the ancient steel tresses passing overhead. A lace-work of ancient metal, a lace-work of peeling paint and oxidation . . . And yet thousands of cars managed to cross over it daily. My father told me it was the paint that held the bridge up, and that theory might well be

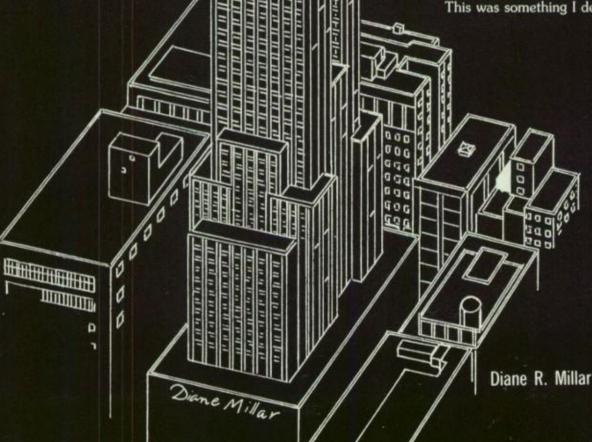
Halfway across the bridge, my sight would glue to the skyline coming into view. The towers that aspire upward and twinkle like jewels in the sunlight, rising out of a base so dense with life; it is enough to give anyone apoplexy. My parents pointed out each prominent structure and told me a brief history of it. Looking up through the back window as we rode down Second Avenue, I'd think to myself, "Who needs the Grand Canvon?"

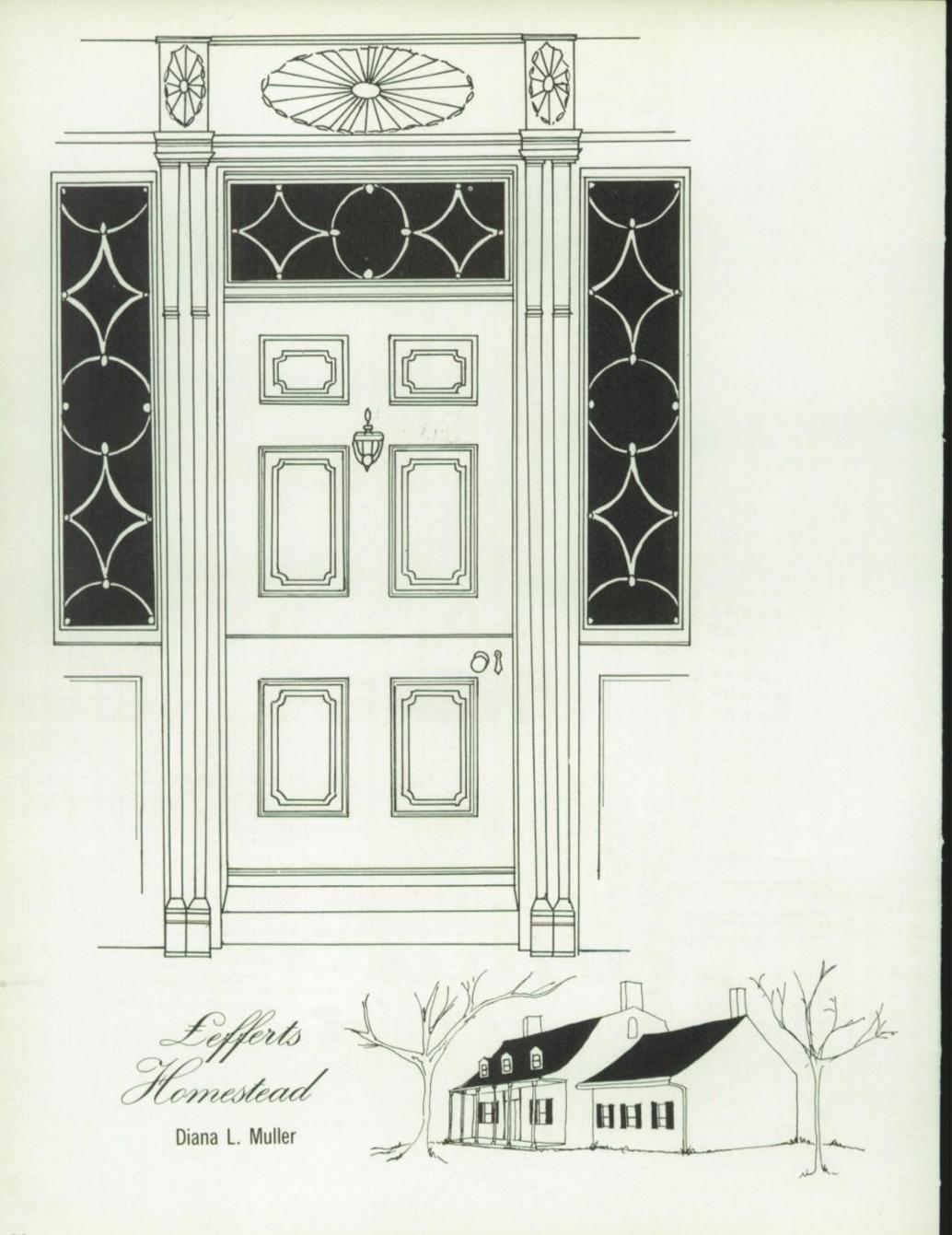
Wherever we went, whether it be Greenwich Village, Fifth Avenue, SoHo, Chinatown or Central Park, we were always looking up. Somehow we managed never to look like tourists. I was so impressed with the buildings around me and the scale of the city. I was more impressed with their timelessness. The buildings survived time far better than any person I ever met. They were . . . in a sense . . . immortal!

It was also at this age that I realized the fact that there were actually people who designed these structures which I so admired. My parents would tell me names like Frank Lloyd Wright. To me, Frank Lloyd Wright was the Guggenheim Museum on 5th Avenue. Frank was dead; his buildings were not. One is alive and well in New York City. I began to feel this sensation of immortality. Being an artist, I saw this as the ultimate in sculpture. That is how to view a building — as a sculpture on a grand yet human scale, meant to evoke immense feelings in its viewers. If it fails to do so, then it is not architecture, but merely a structure.

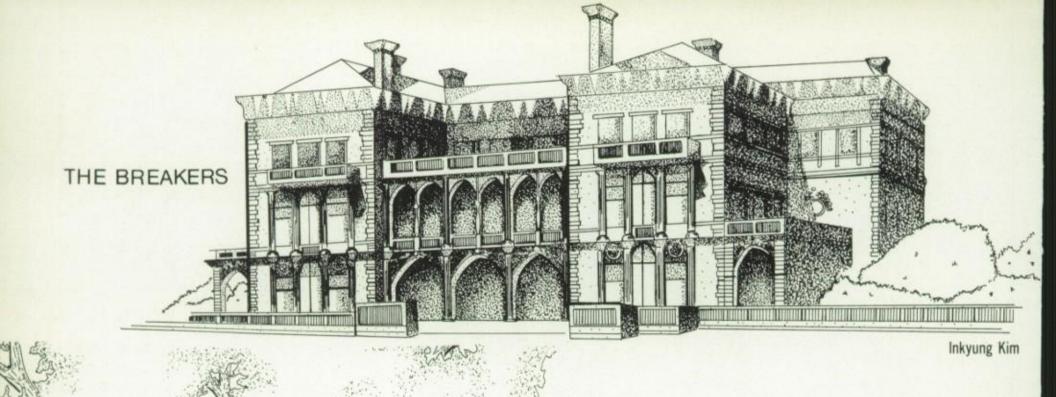
This was something I decided that I wanted to do.

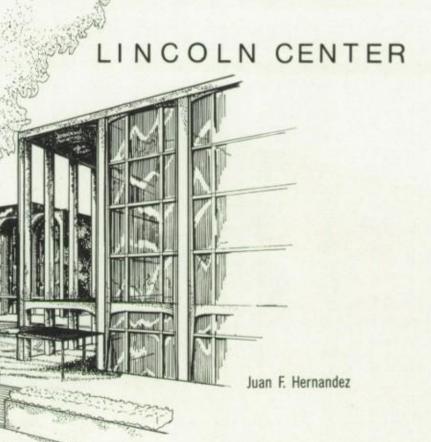
Matthew Scott Waldman

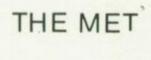


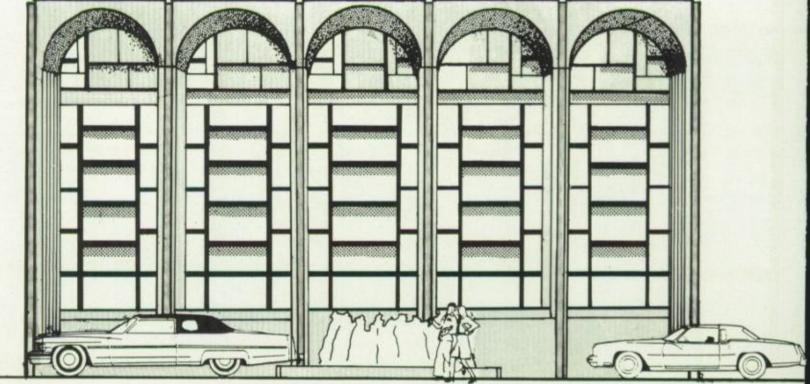








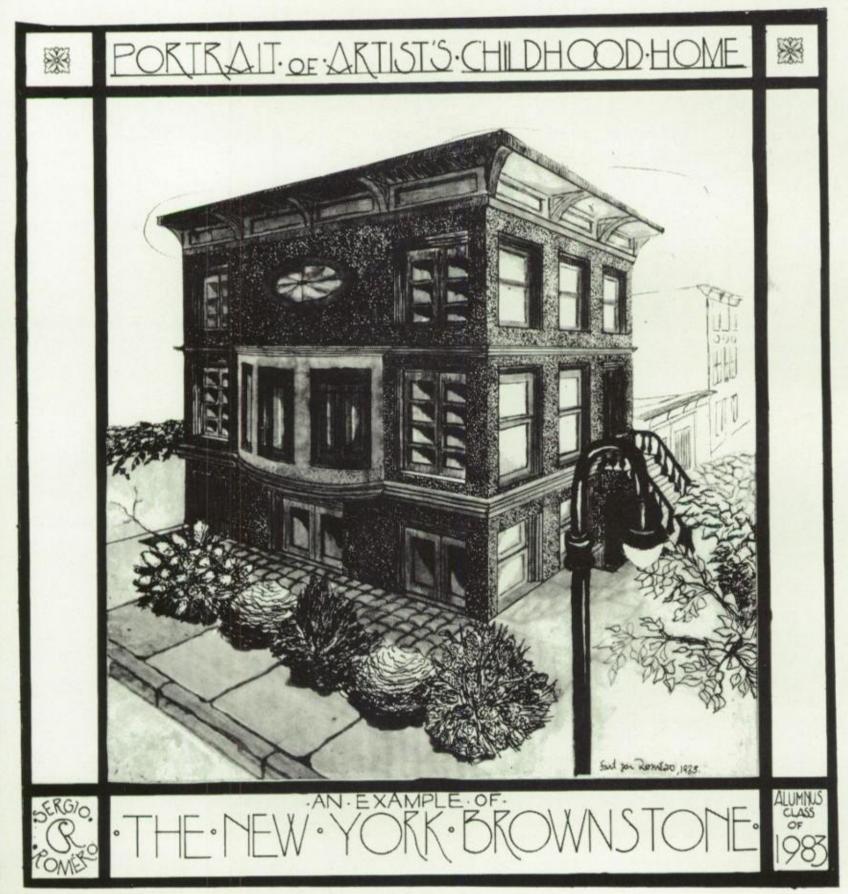




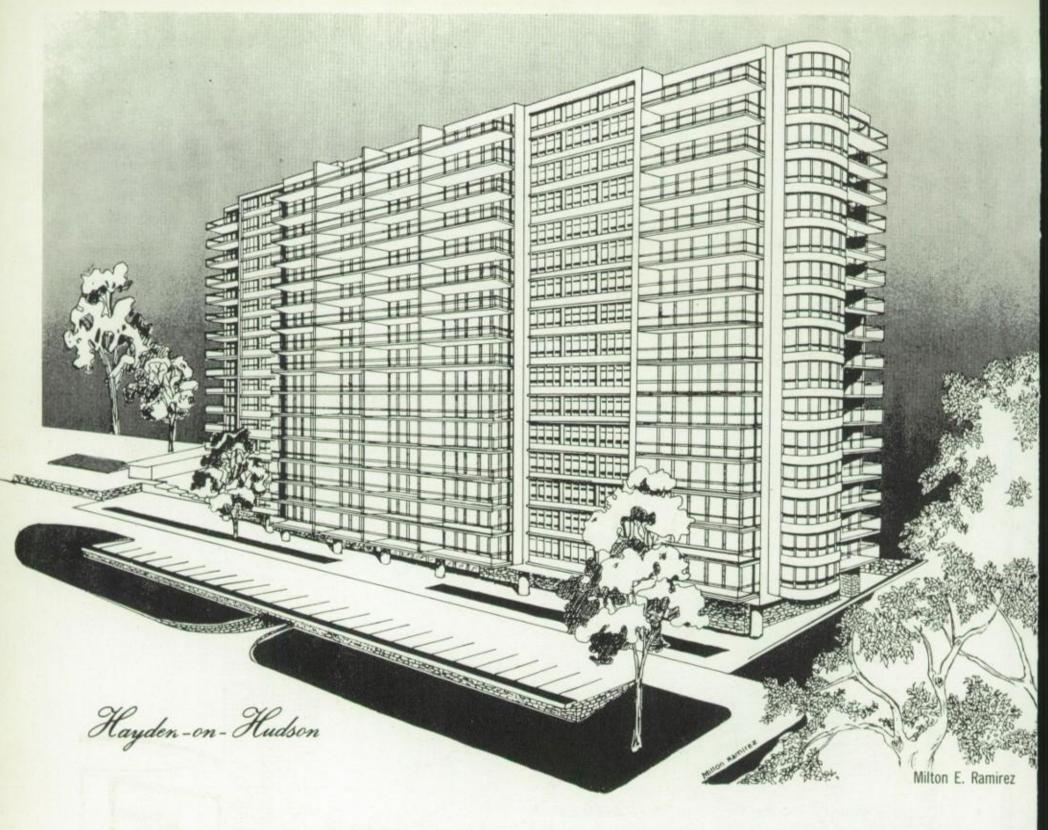
Juan Martinez



Martha G. Rodriguez

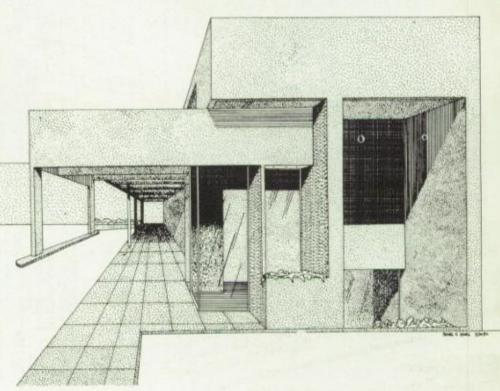


Sergio E. Romero

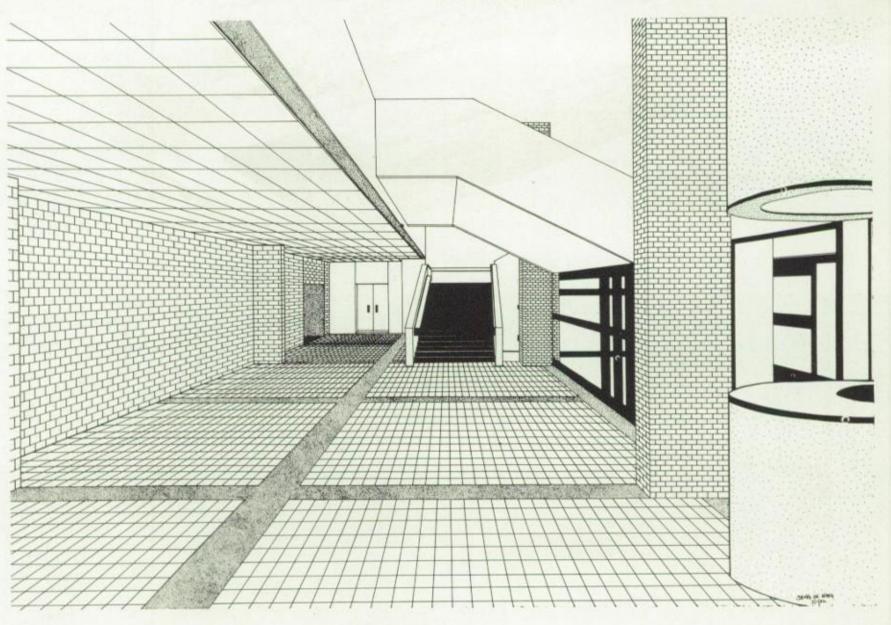




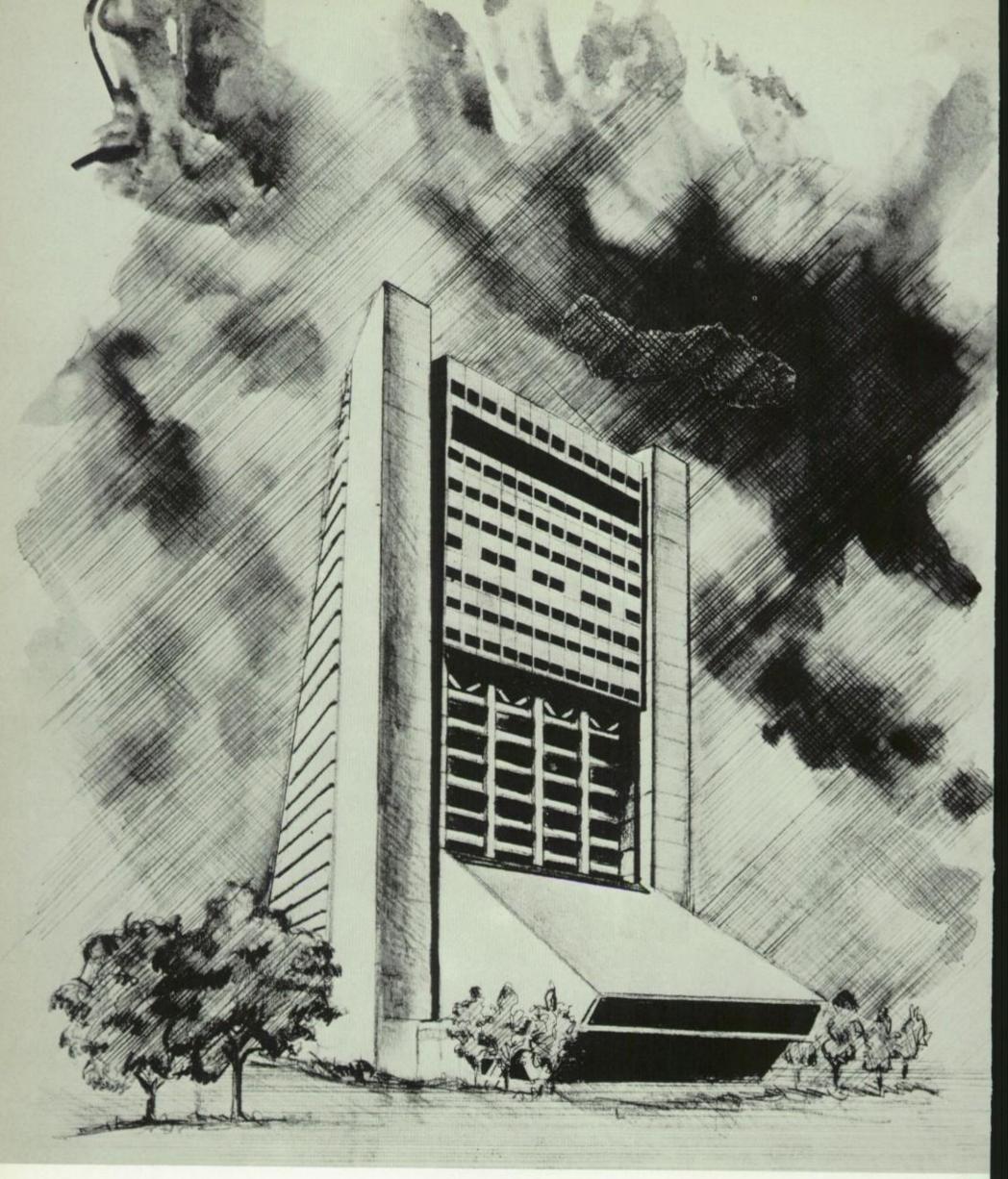




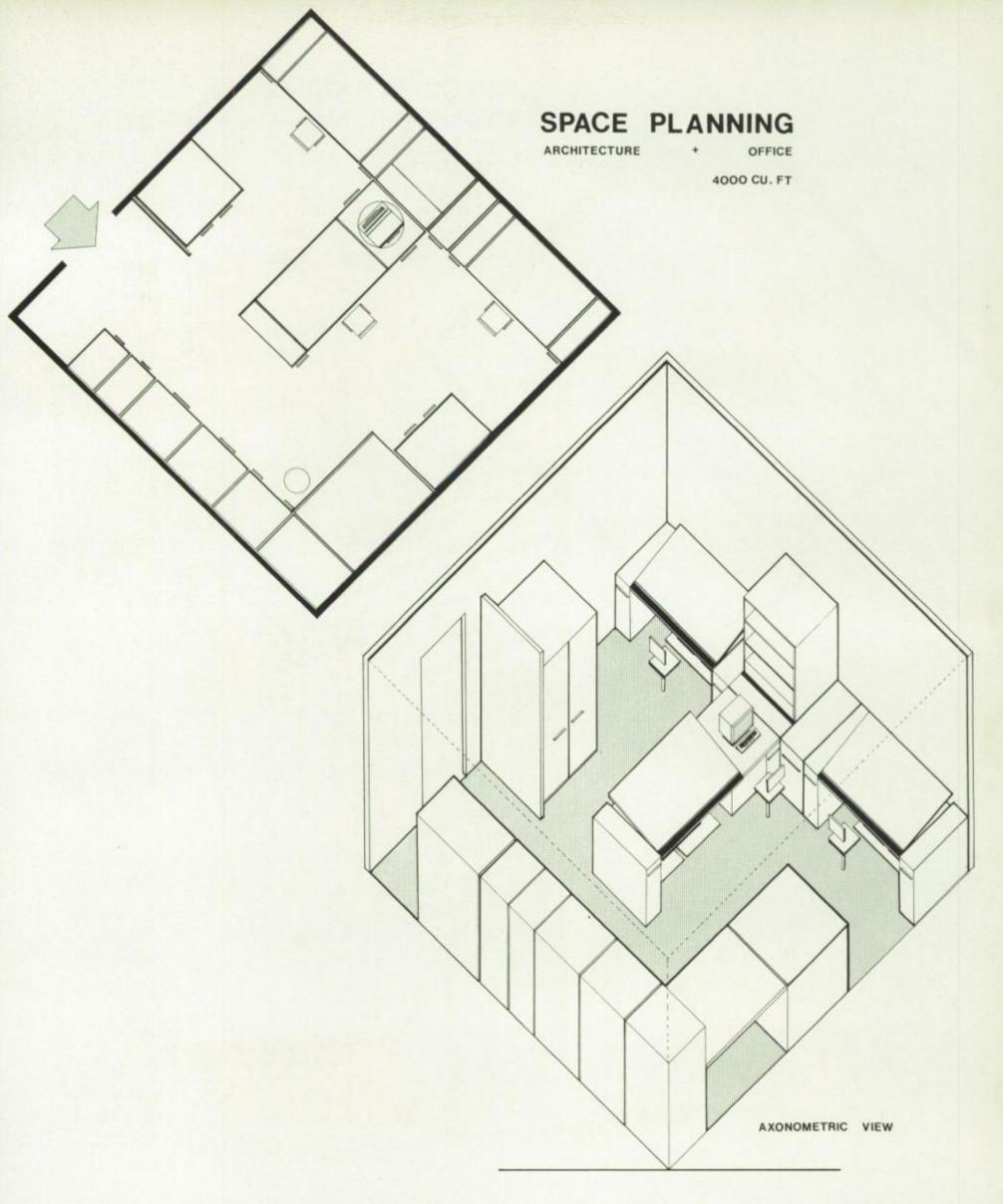
## U R B A N C O M P L E X



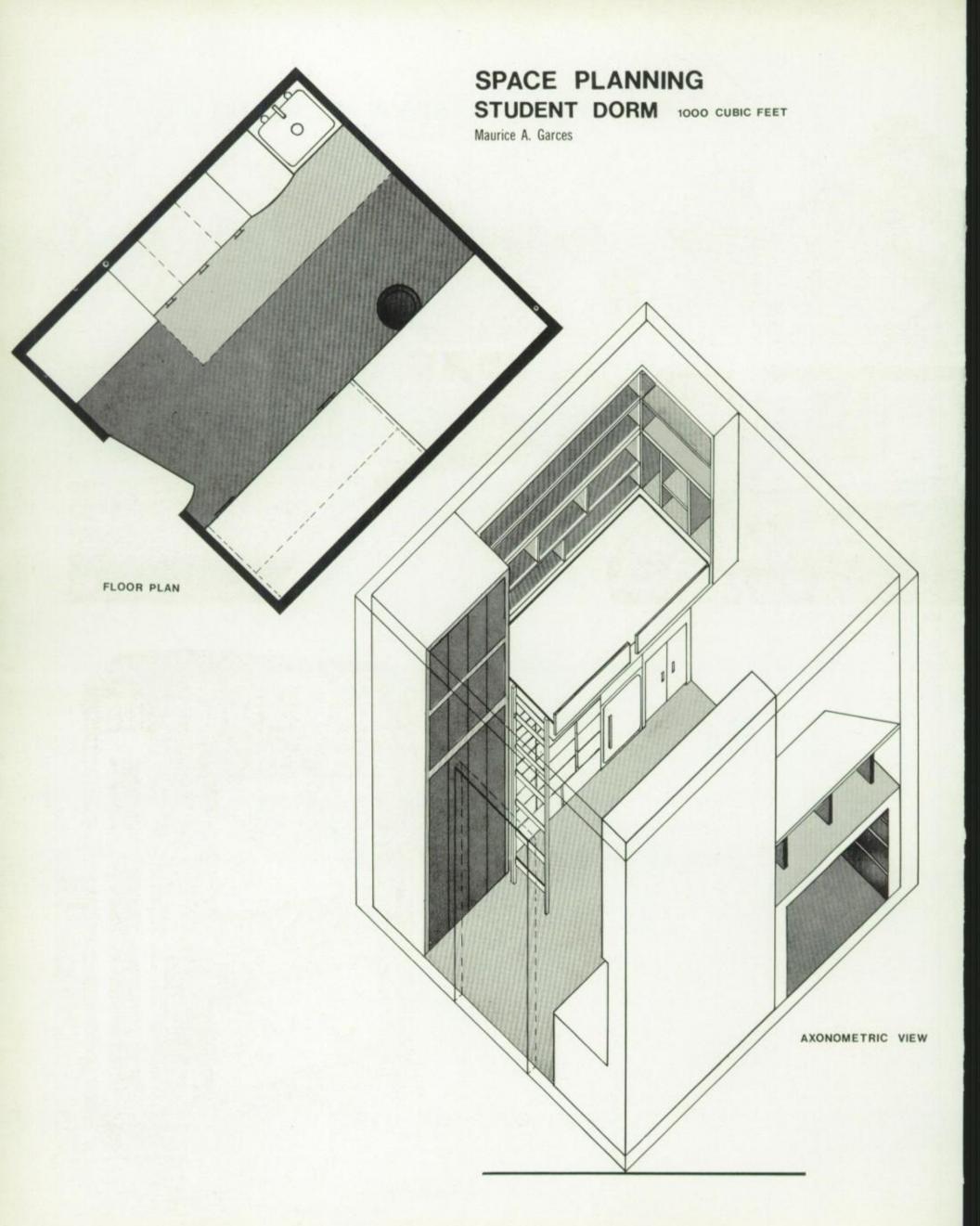
Shing O. Wong

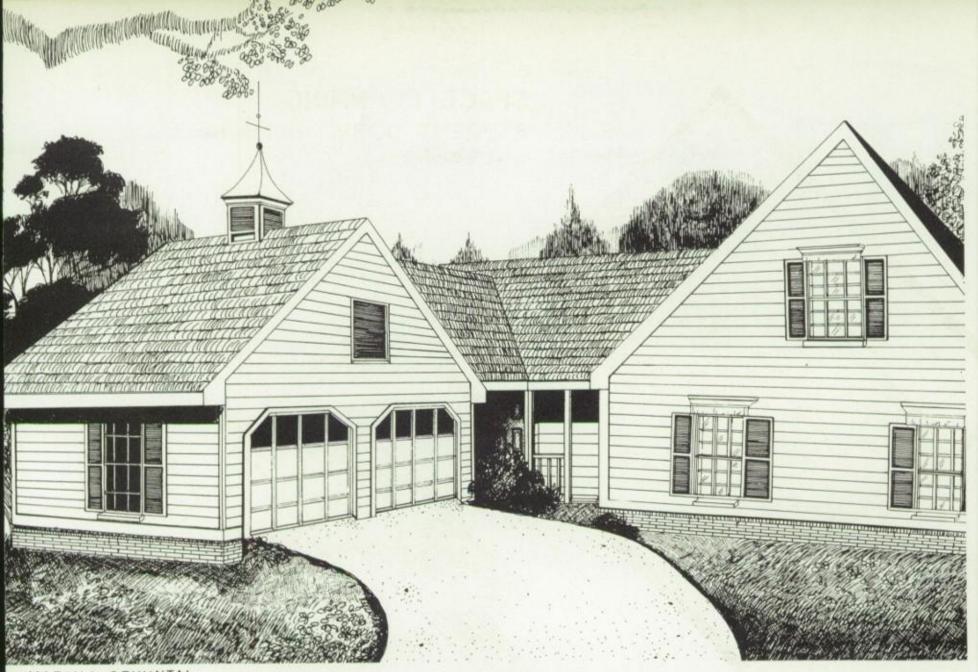


Jennifer E. Feilen

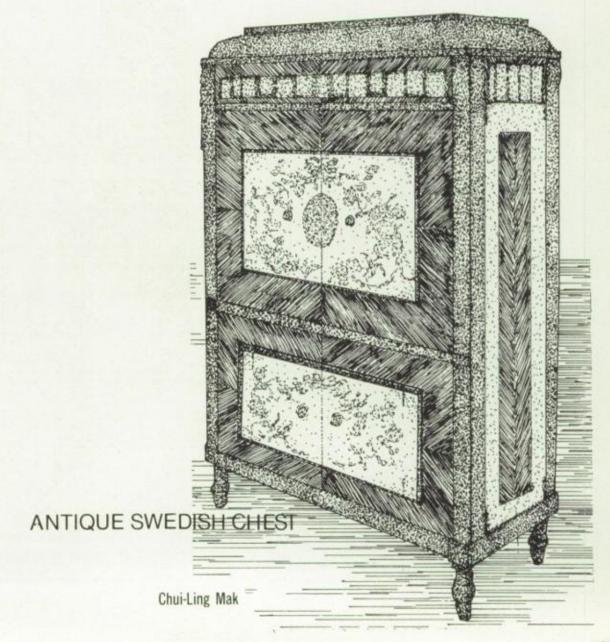


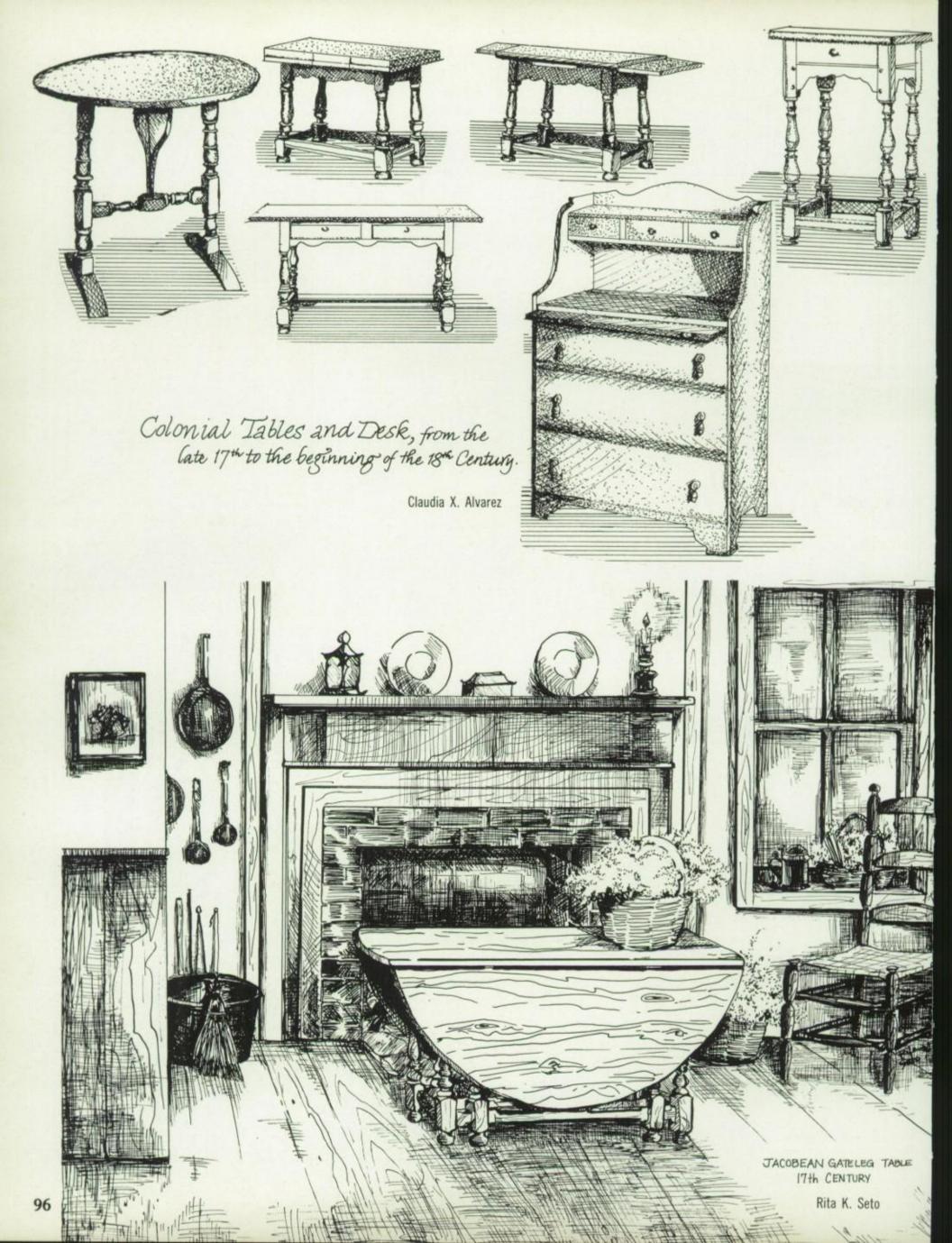
Jason H. Ramos

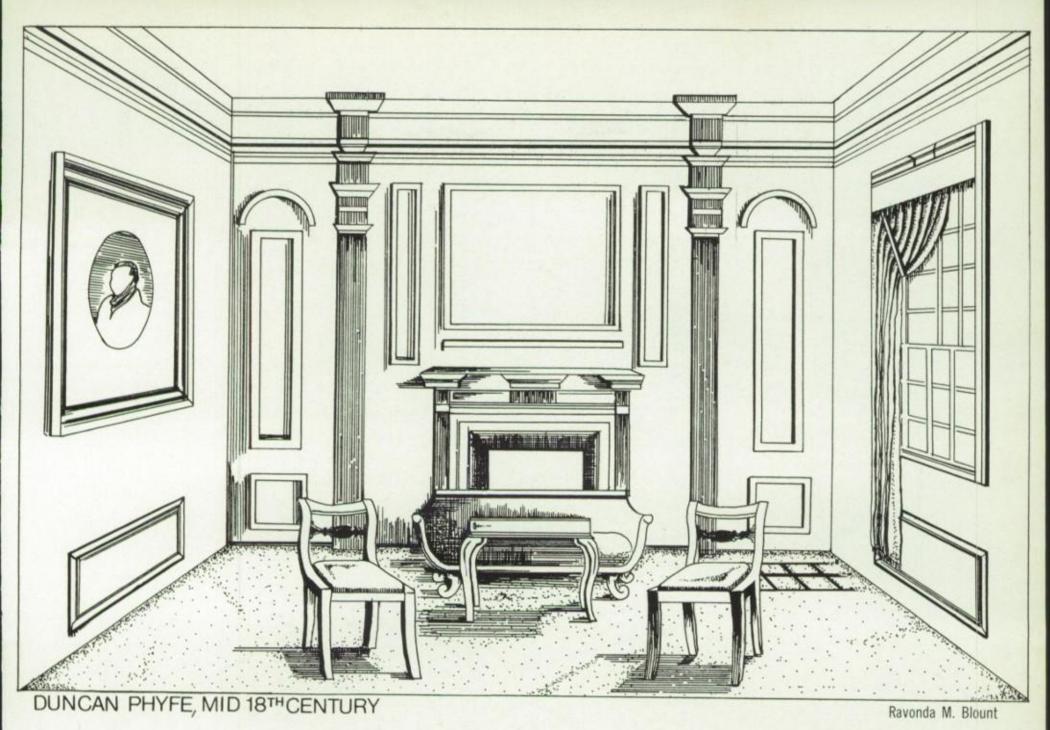


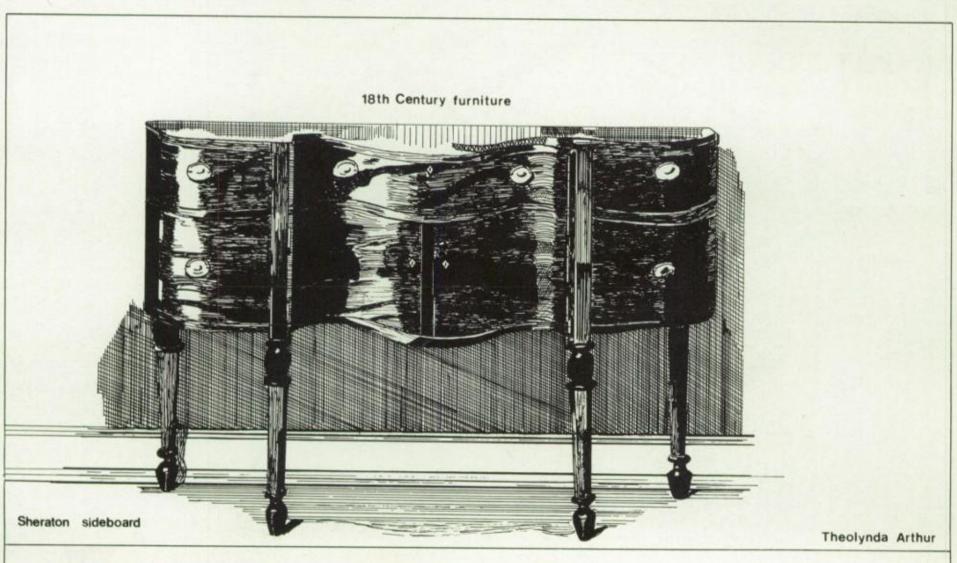


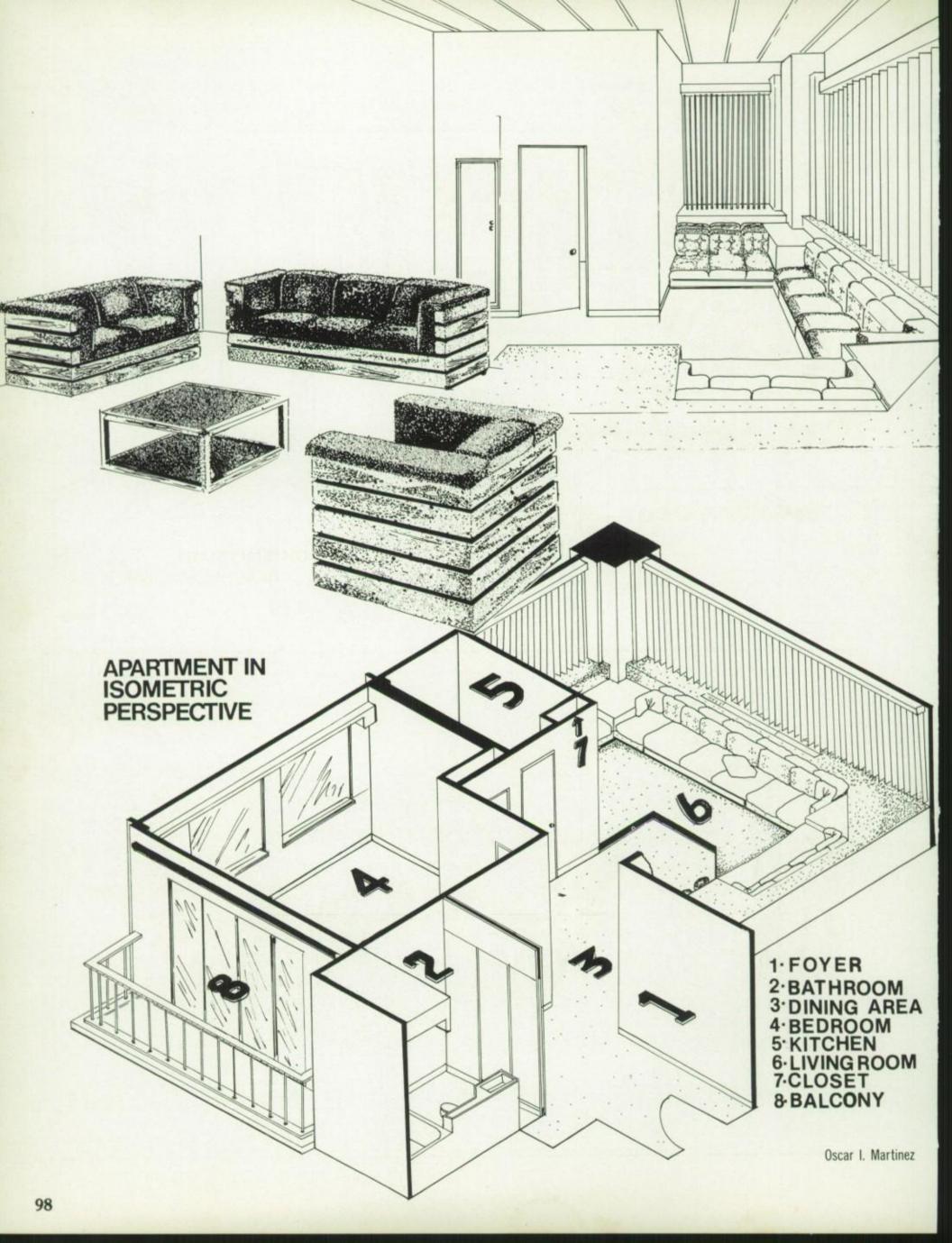
MARINA GRYUNTAL

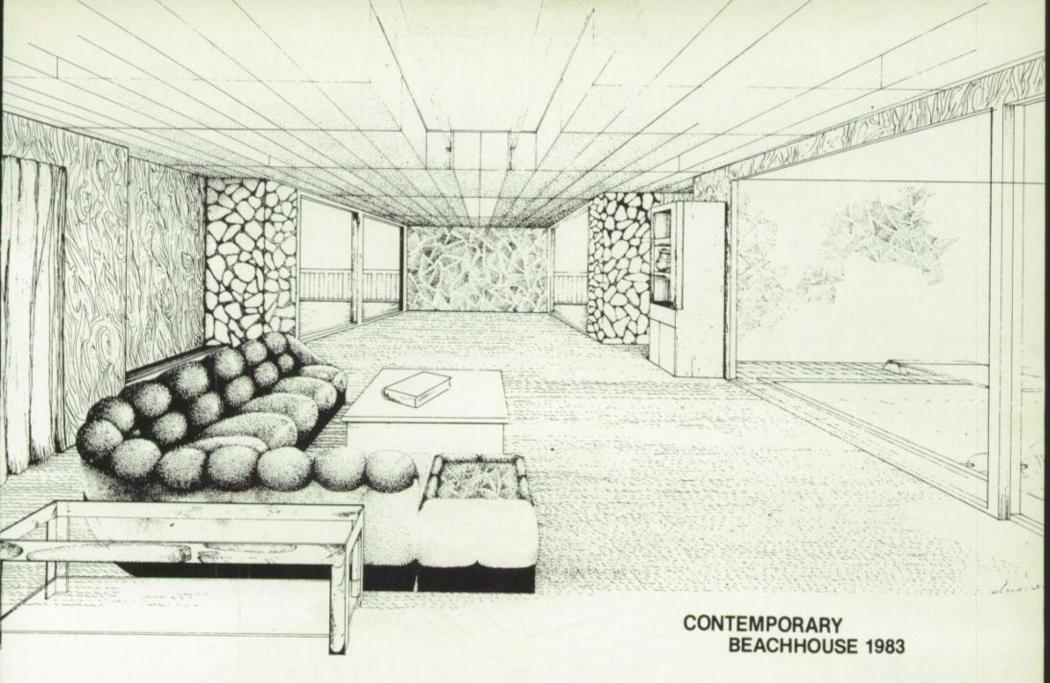




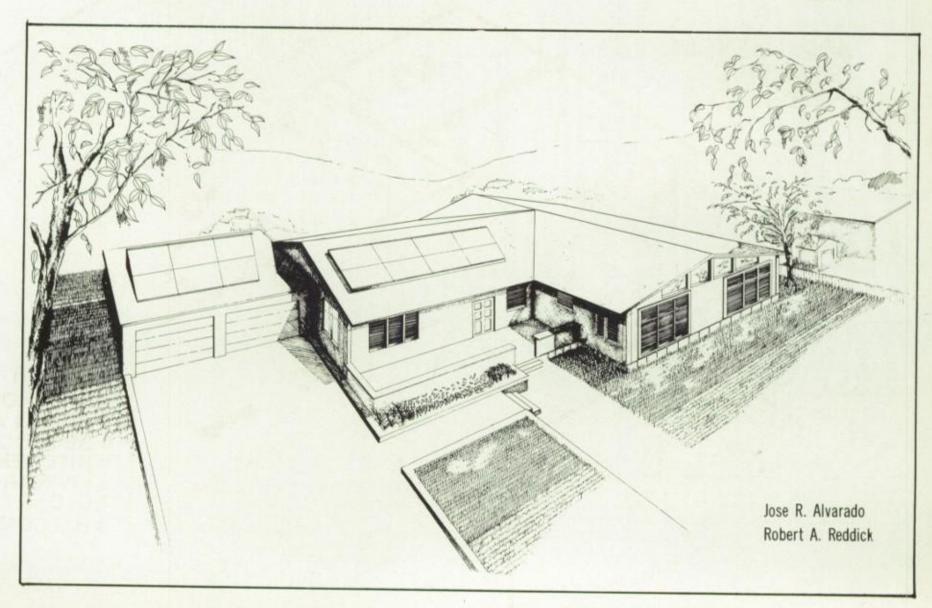


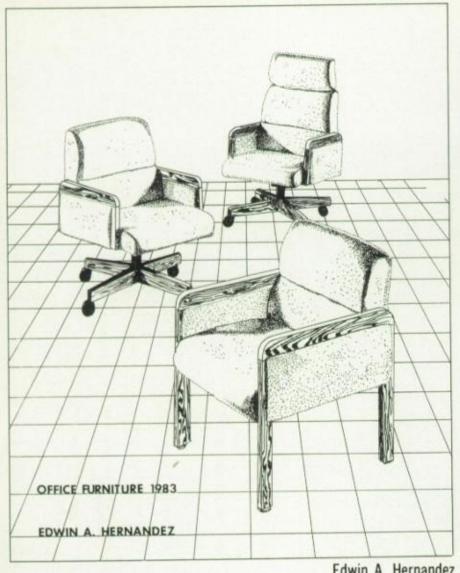




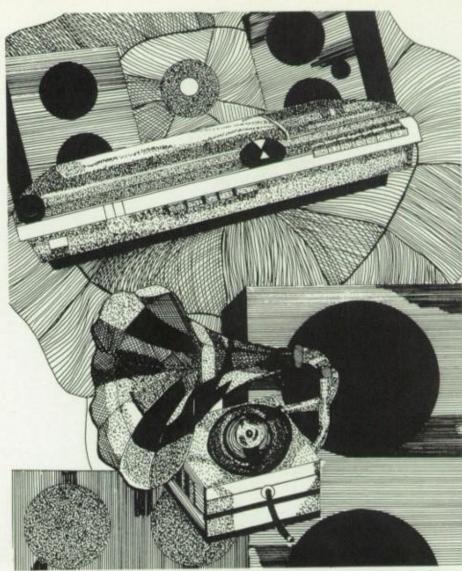


Rufus Alexander

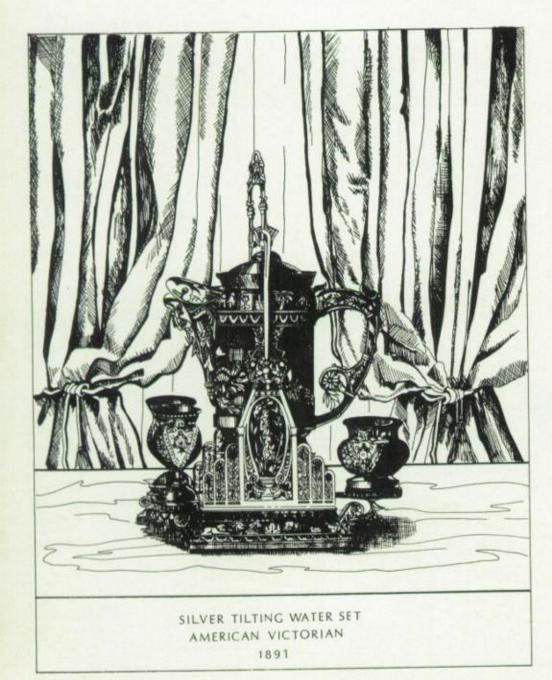




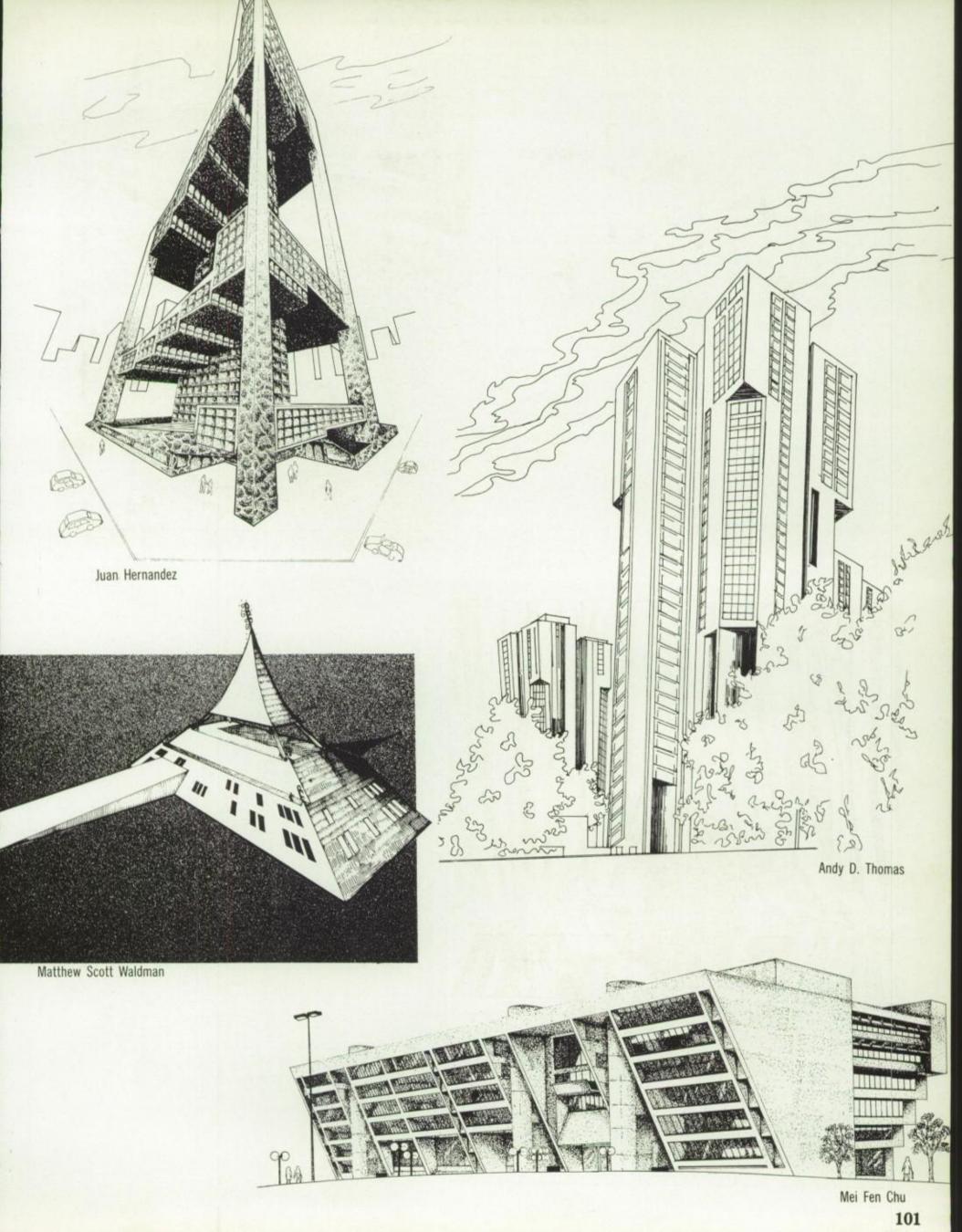
Edwin A. Hernandez

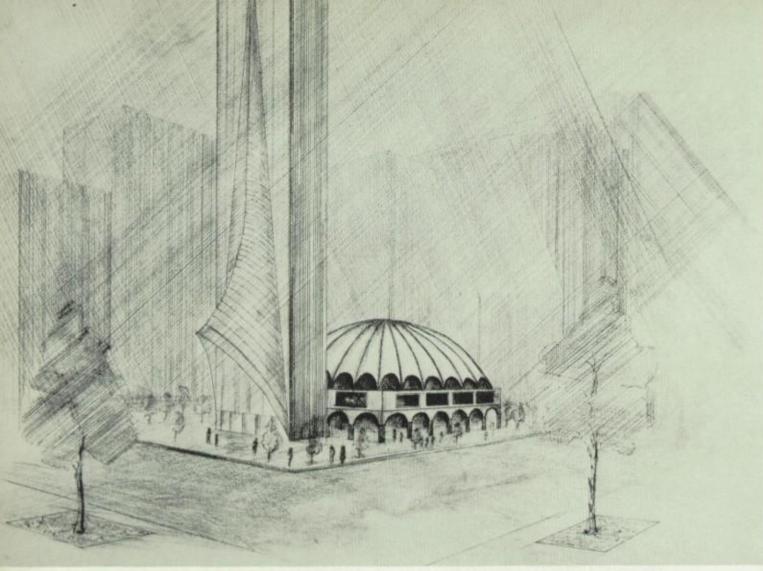


Lori Robyn D. Simon

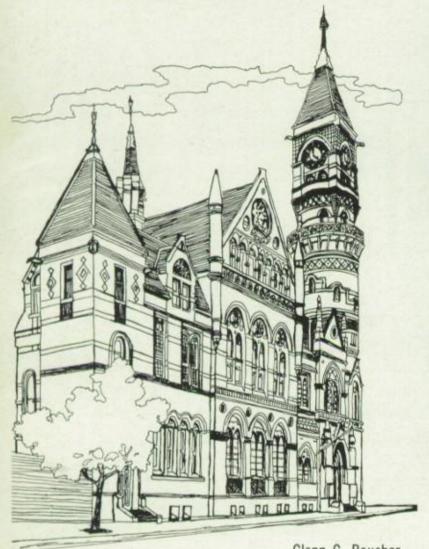


Rita K. Seto





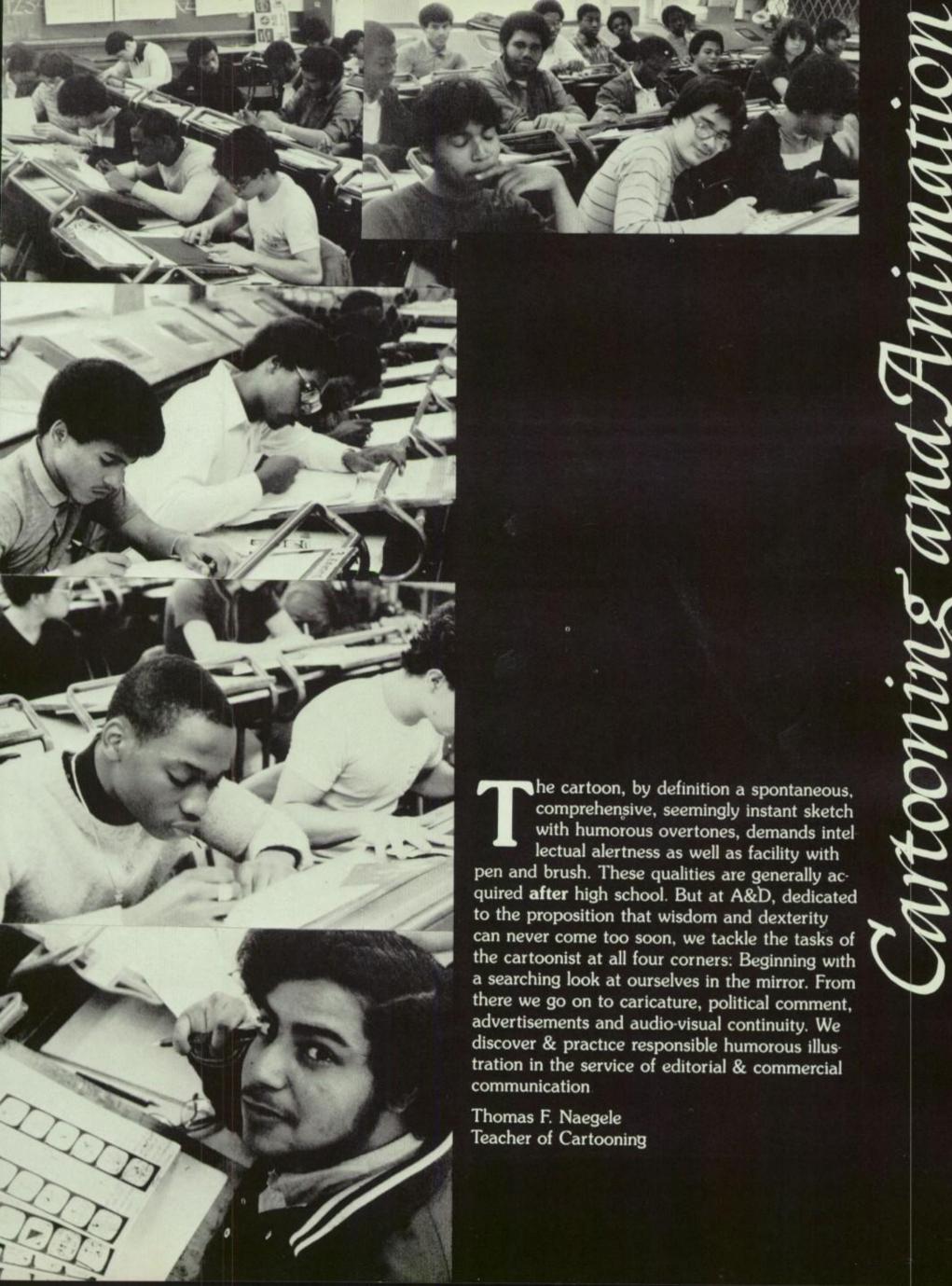
Fernando Calzolaio

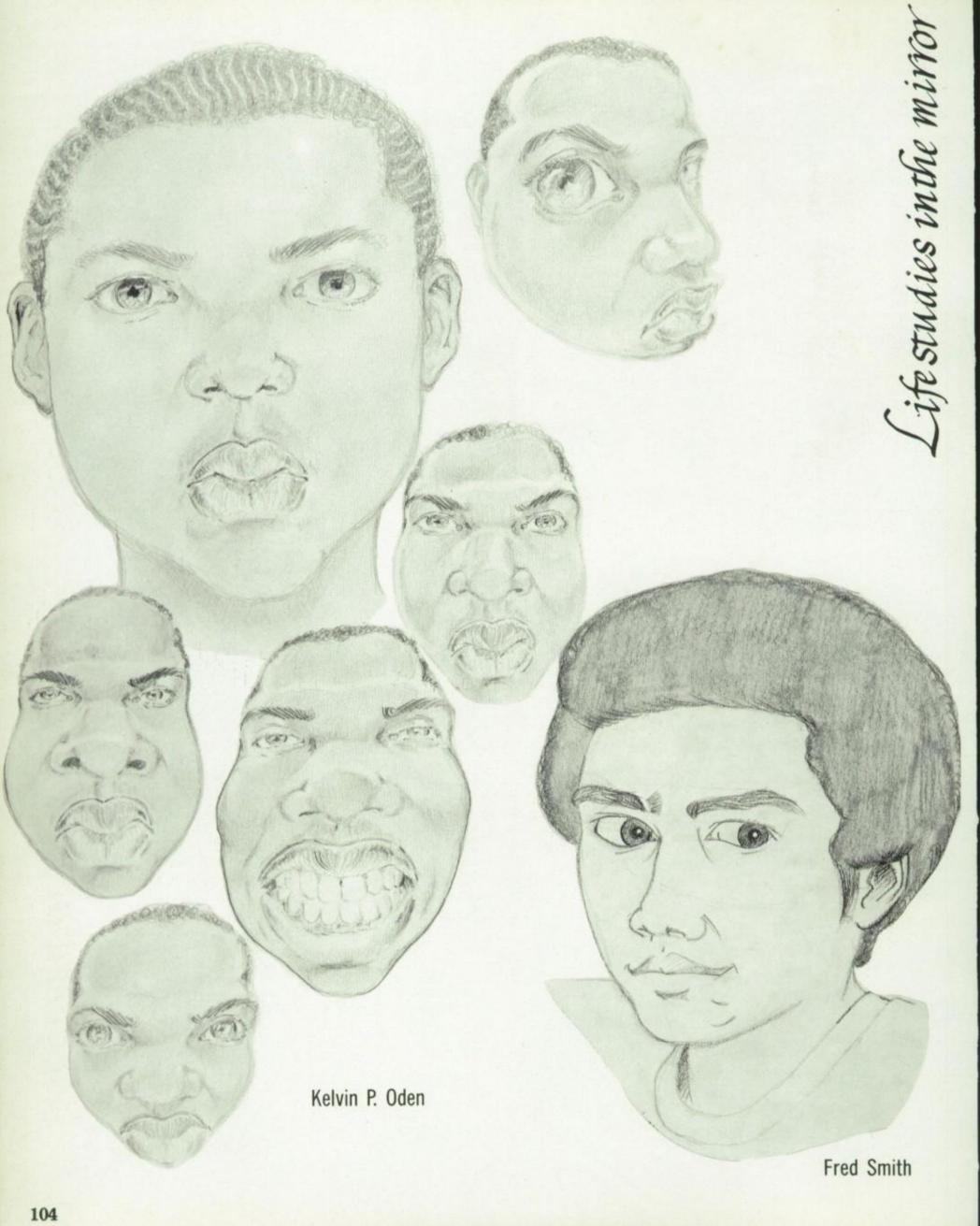


Glenn G. Boucher

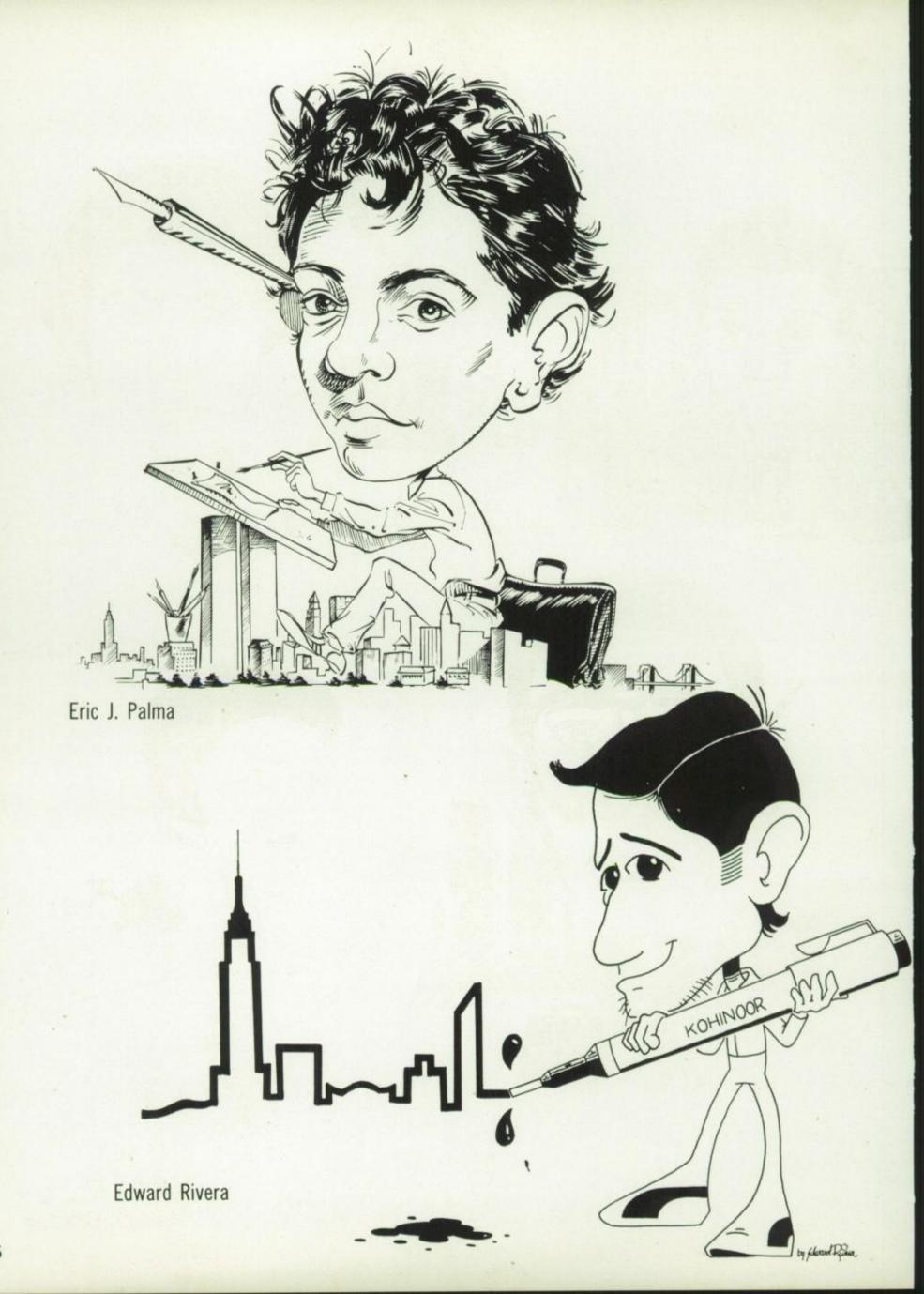


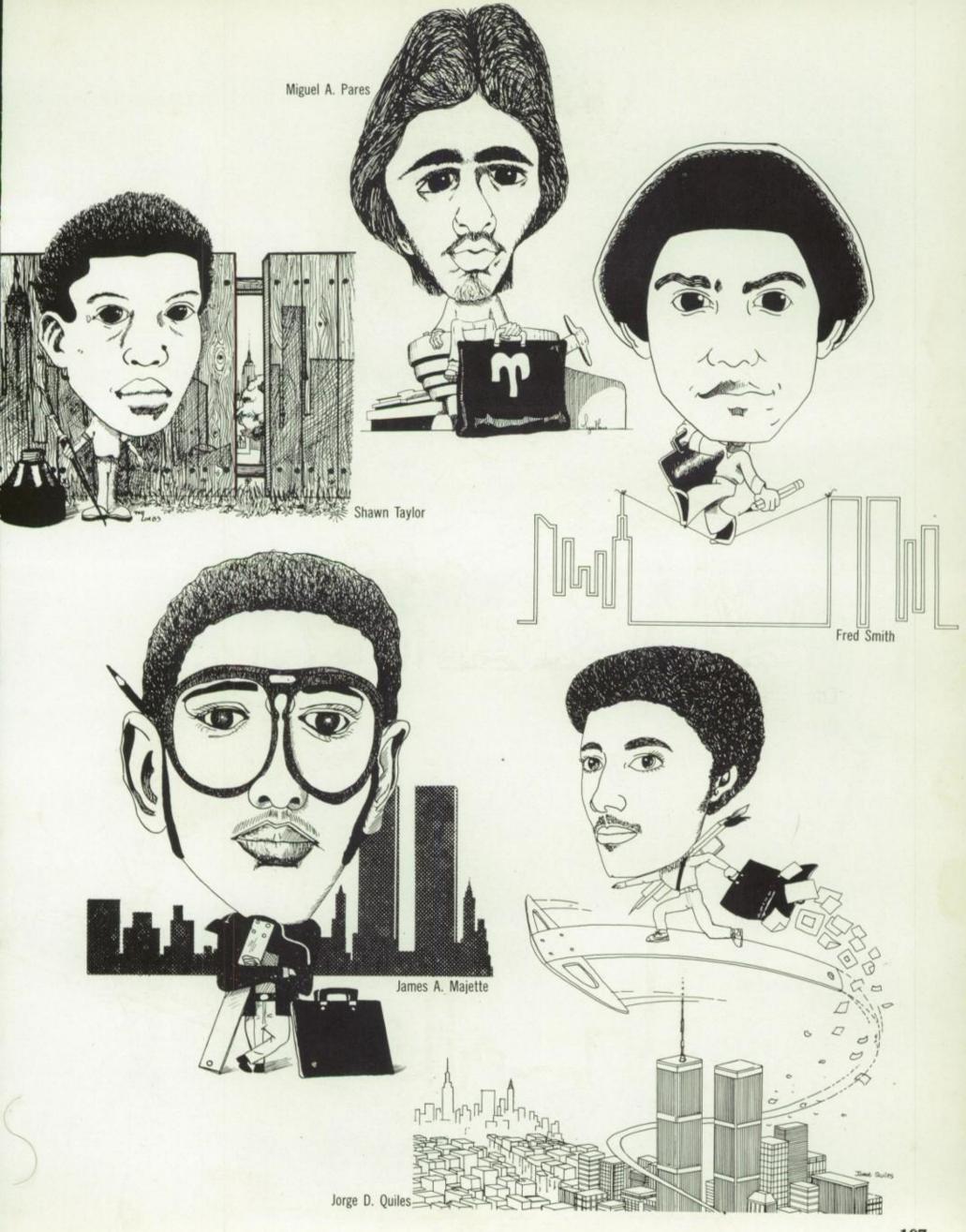
Liz K. Weinfeld

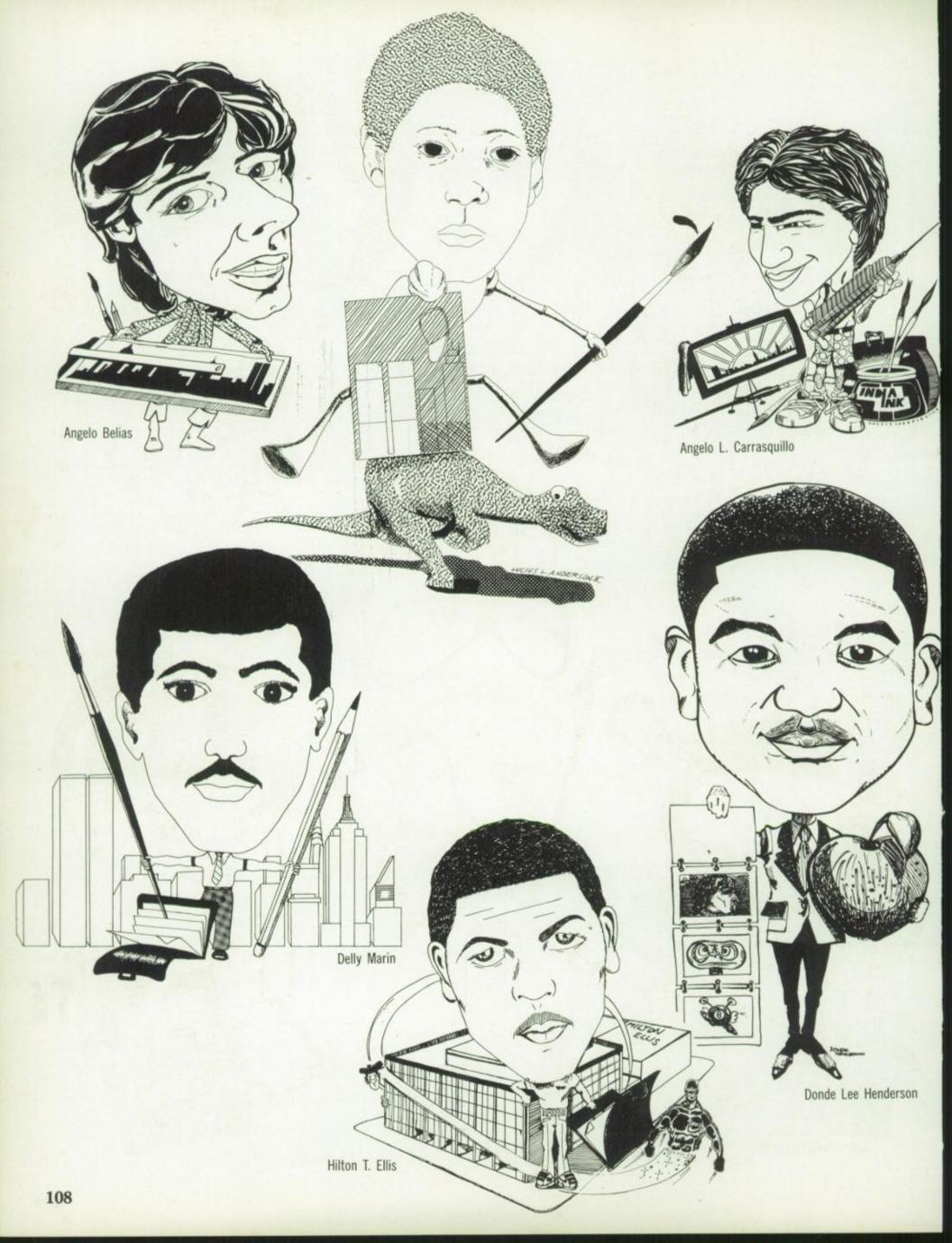




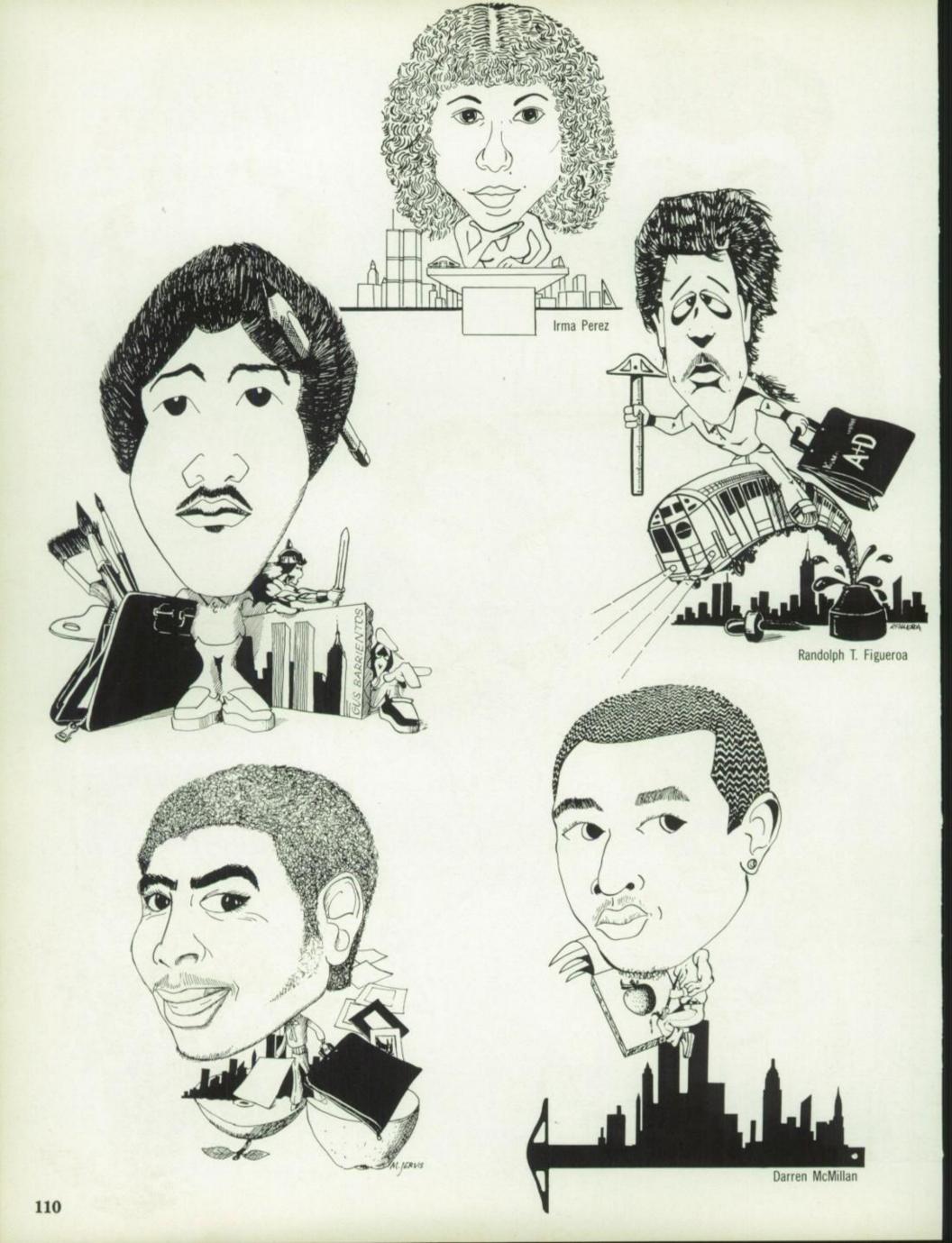


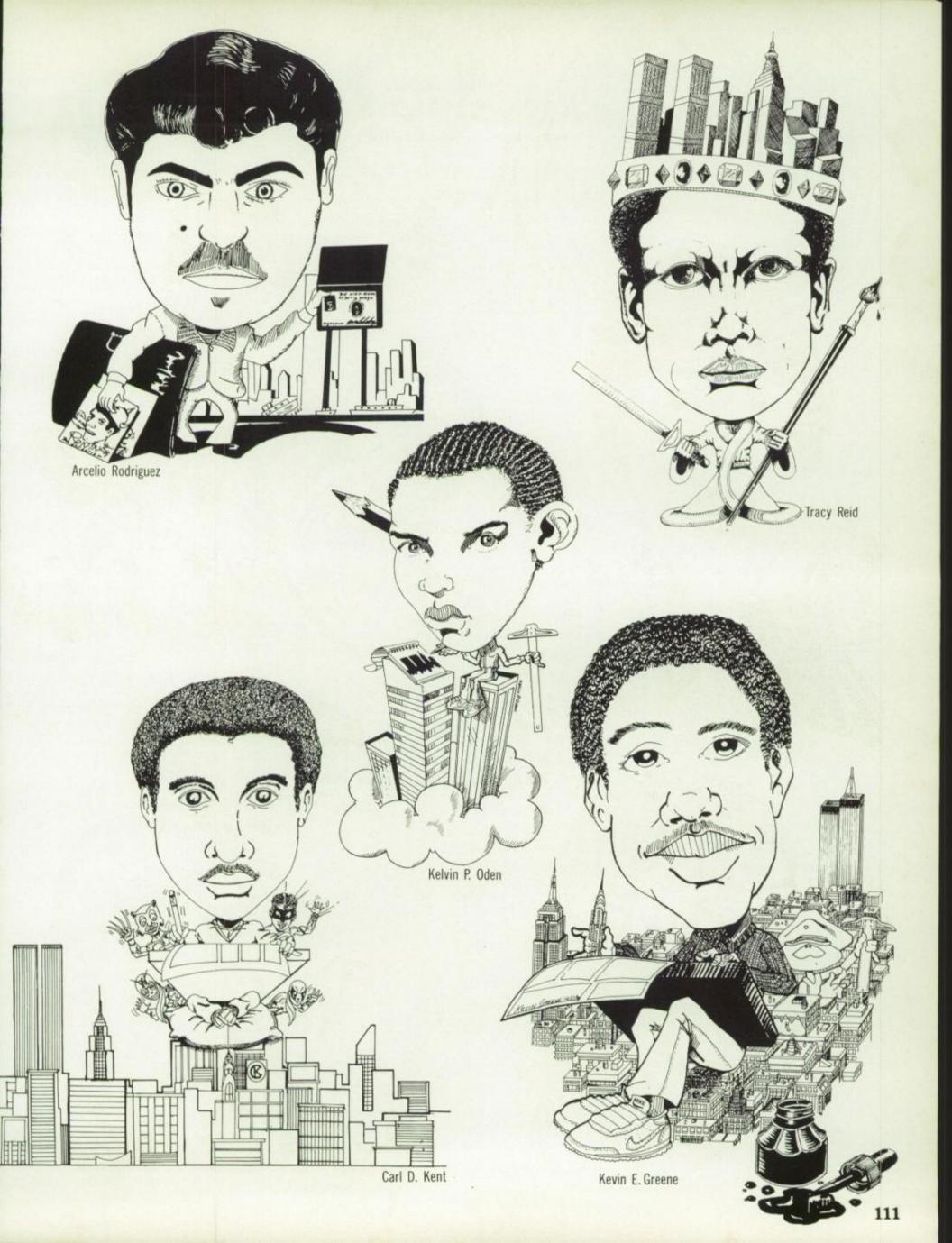


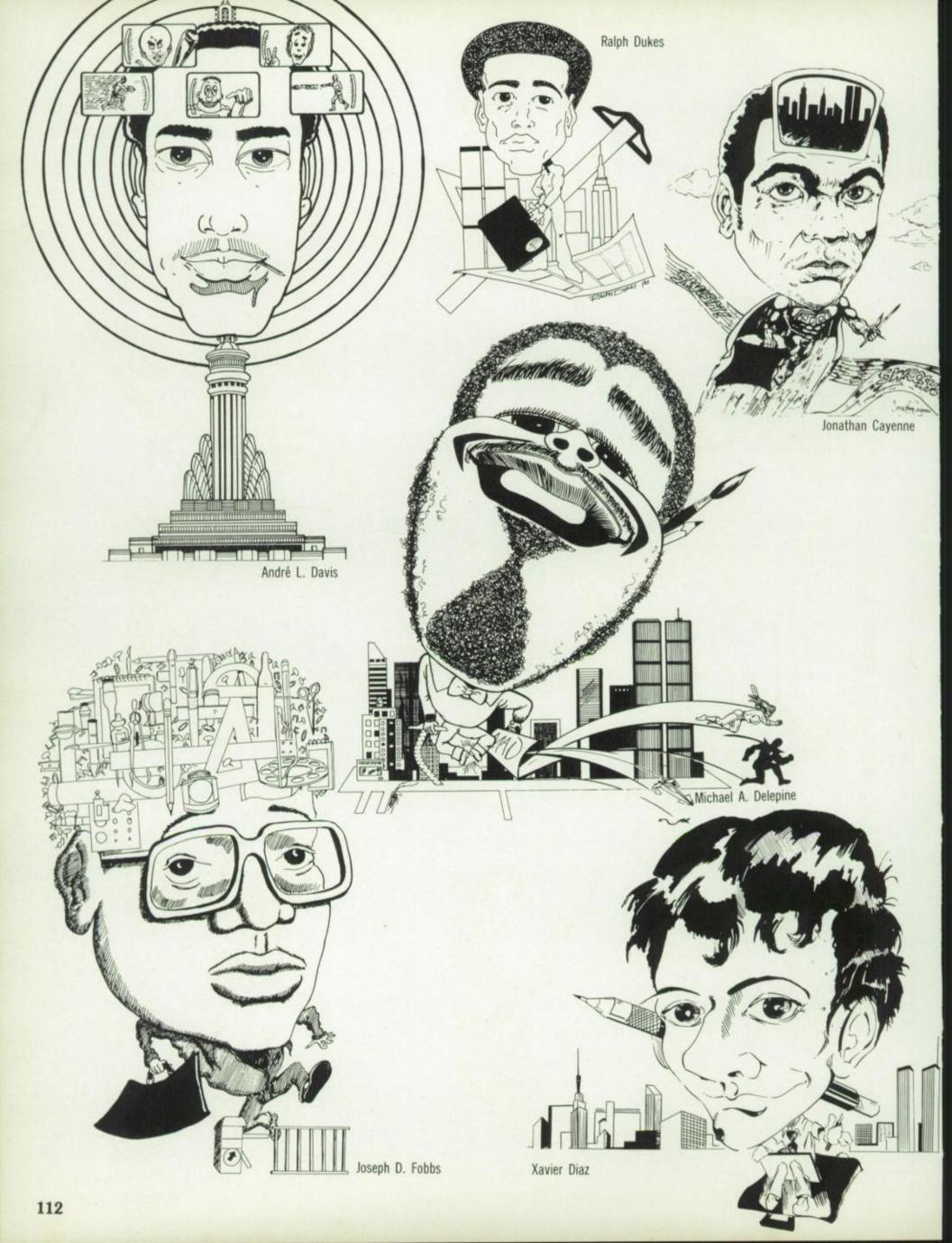


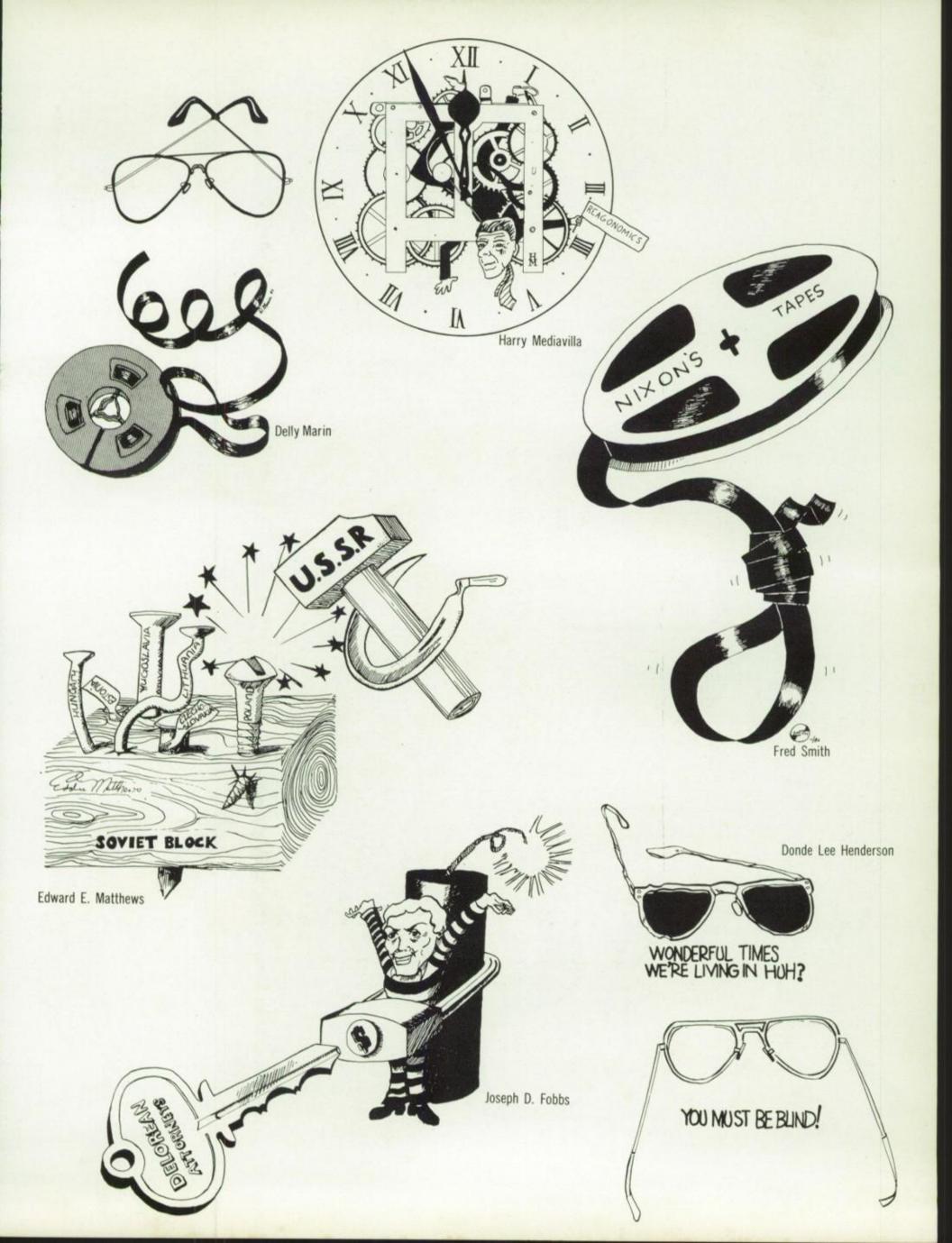


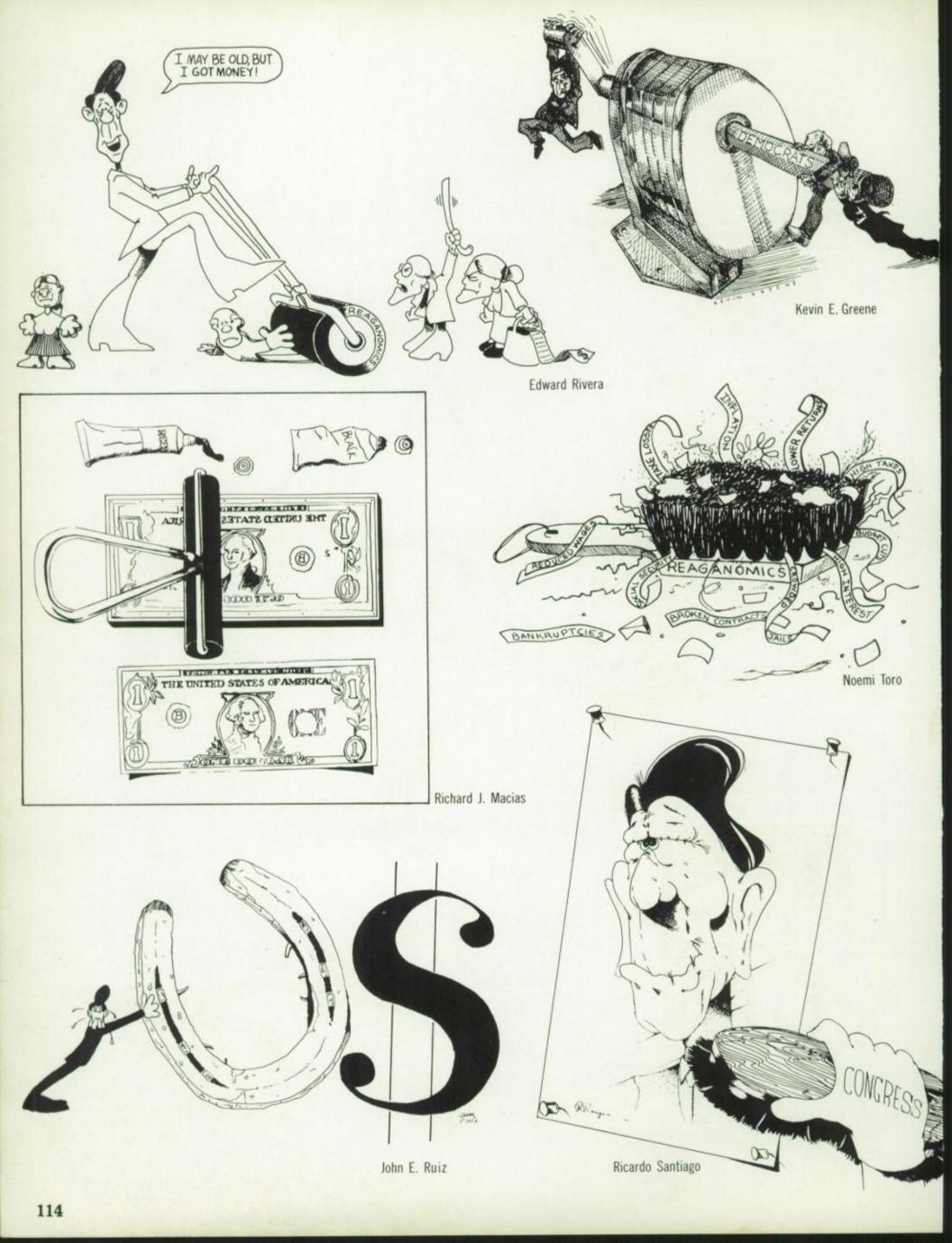


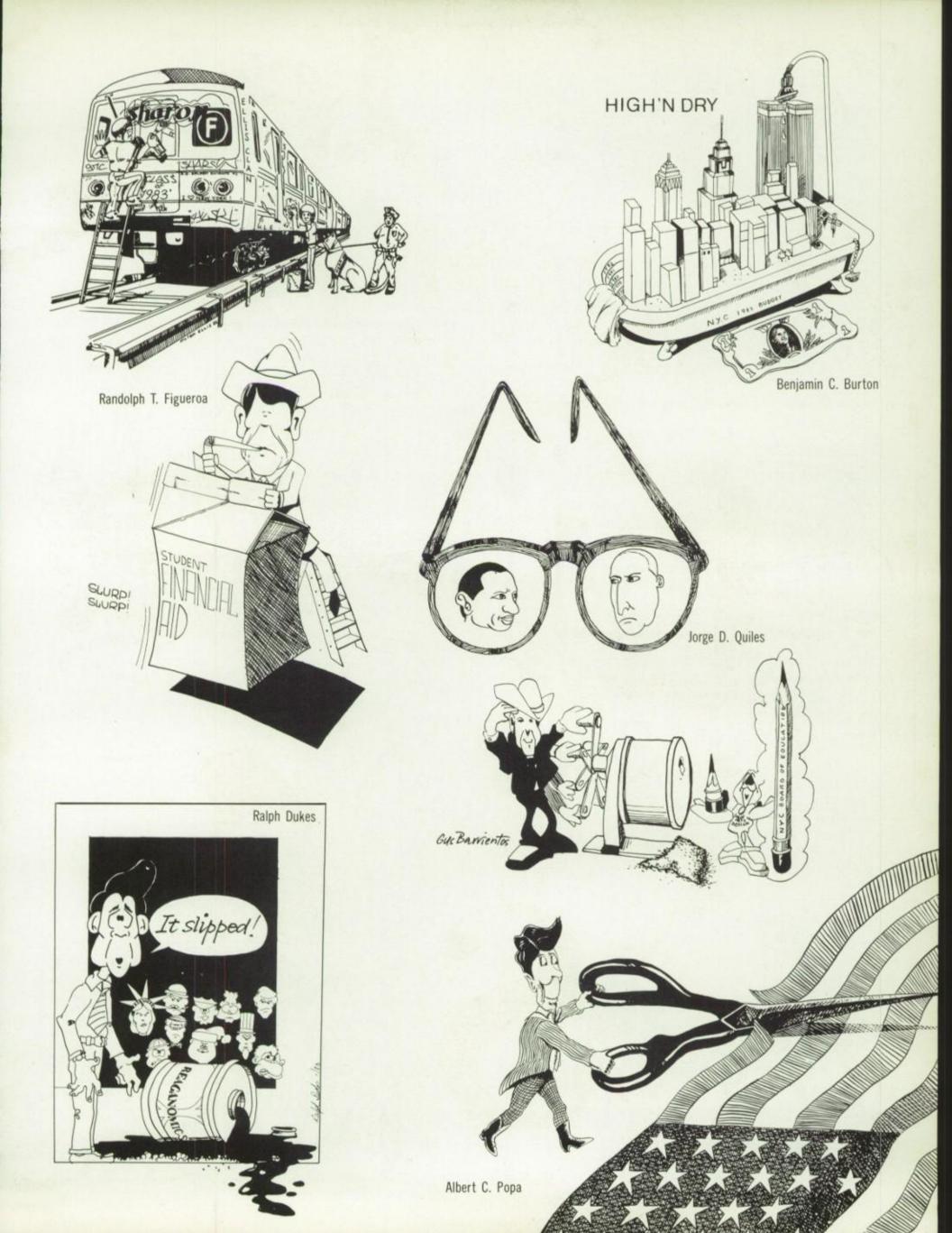


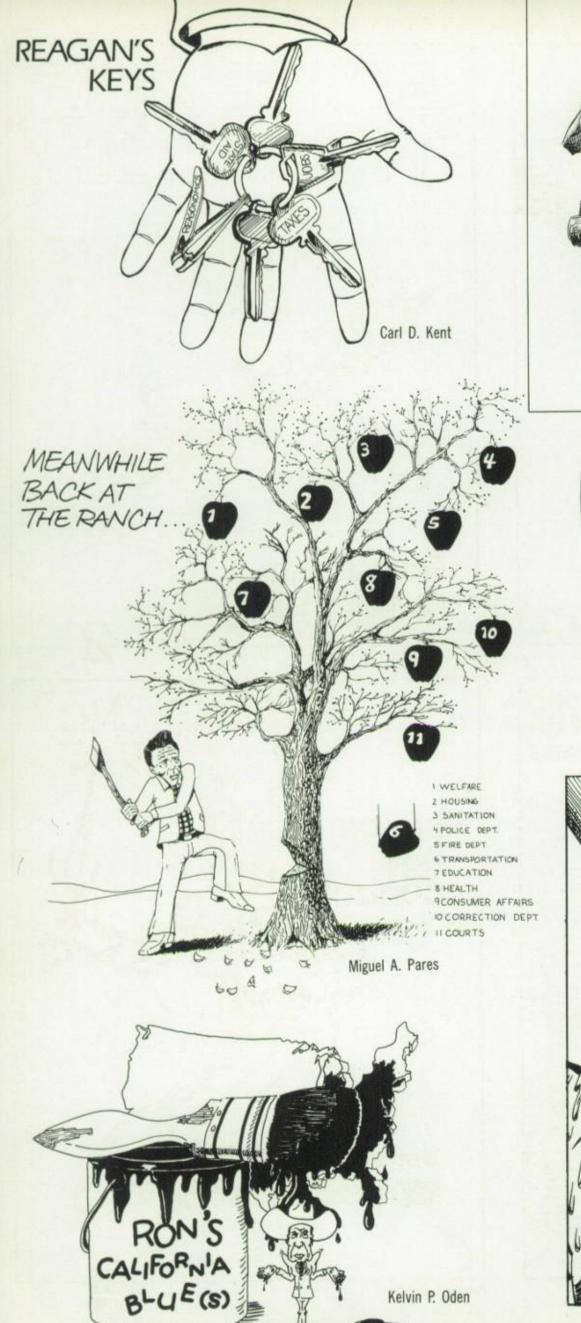






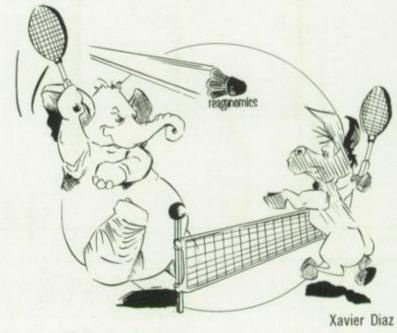




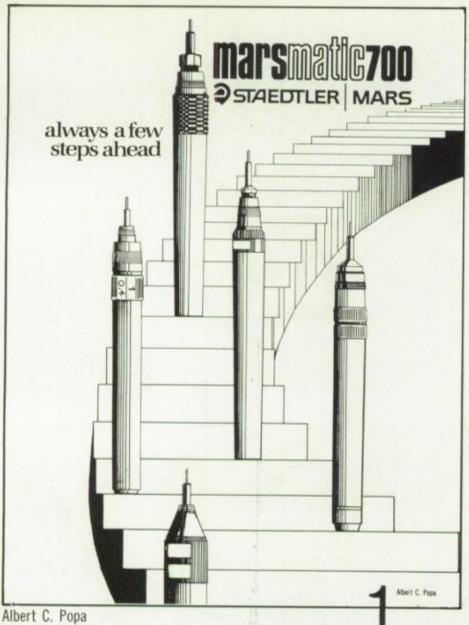


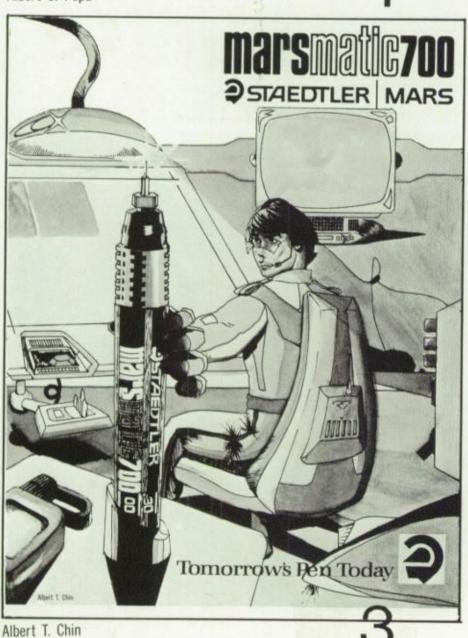


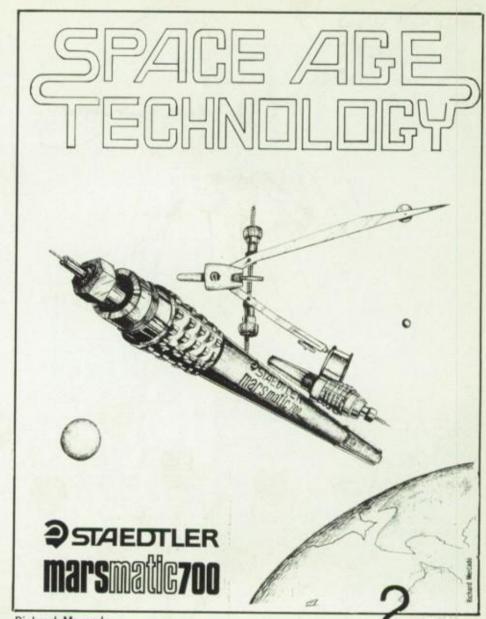
Eric J. Palma

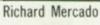








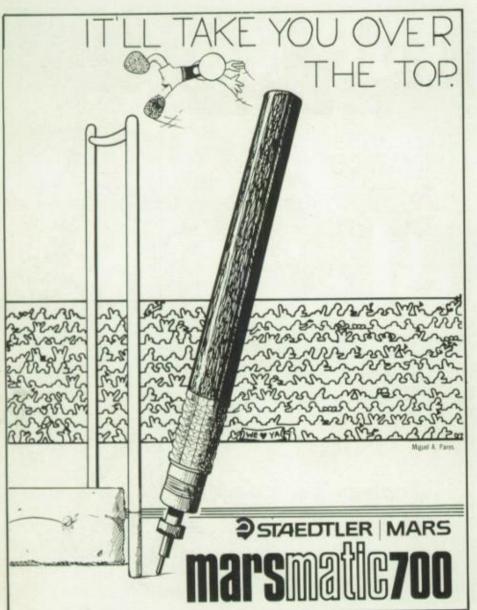






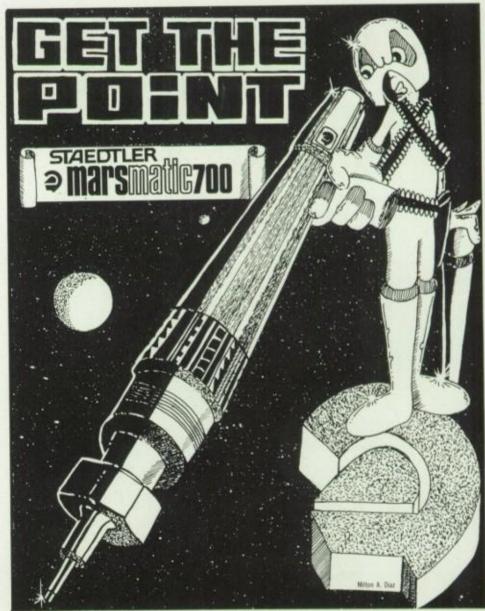


Edward E. Matthews

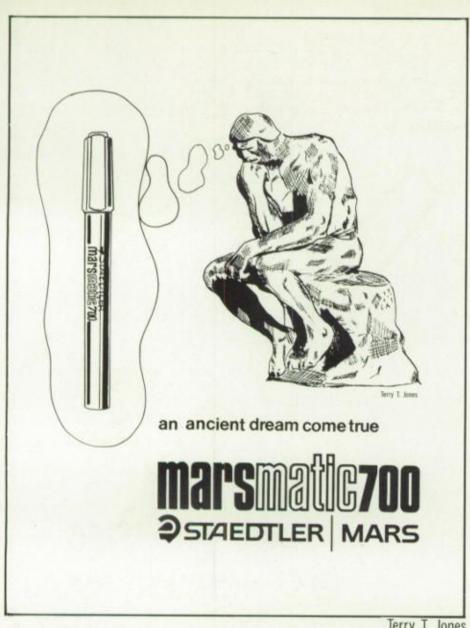


Miguel A. Pares

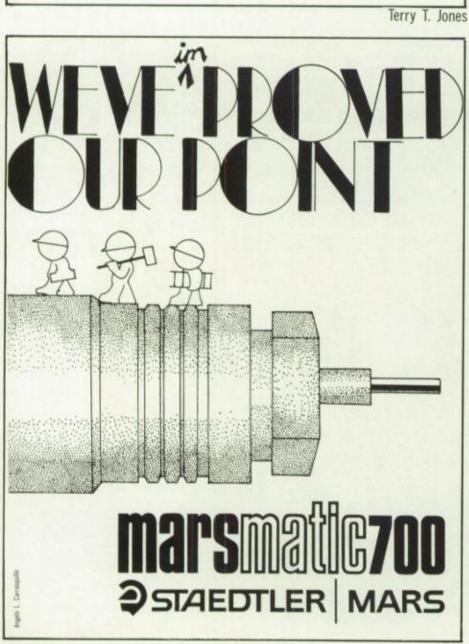




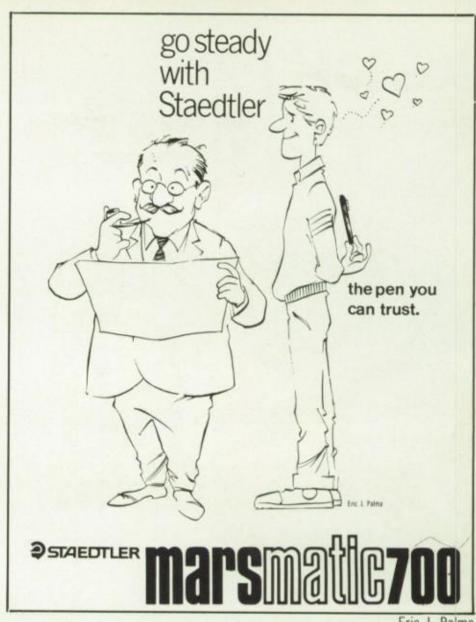
Milton A. Diaz





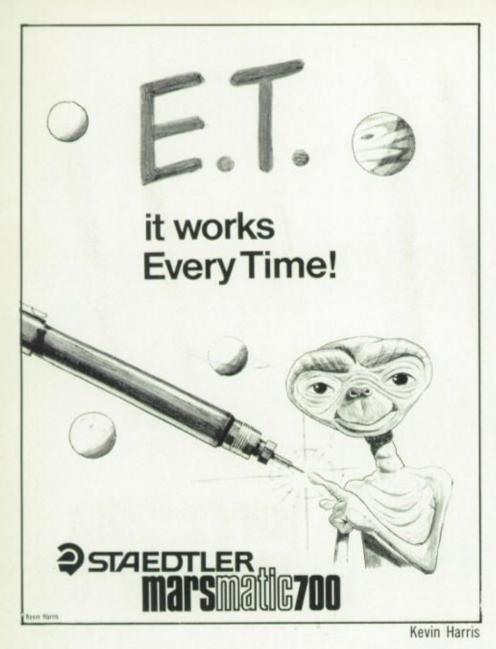


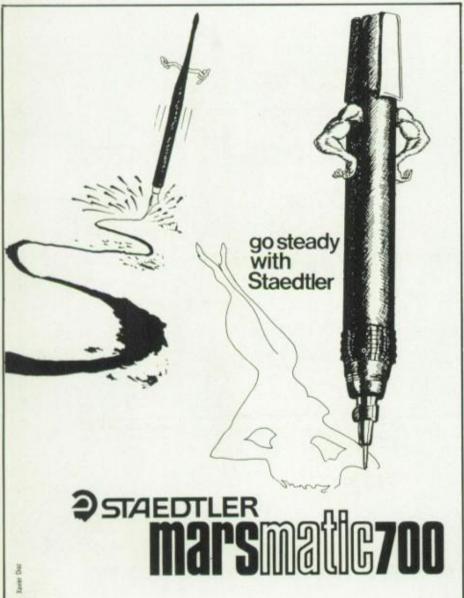
Angelo L. Carrasquillo





Milton A. Diaz

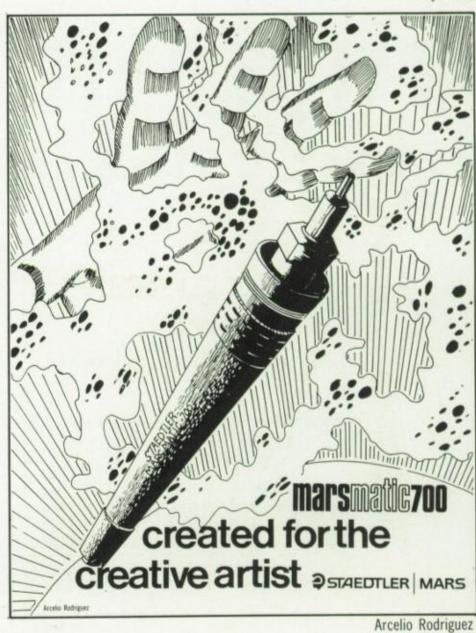




Xavier Diaz



Delly Marin

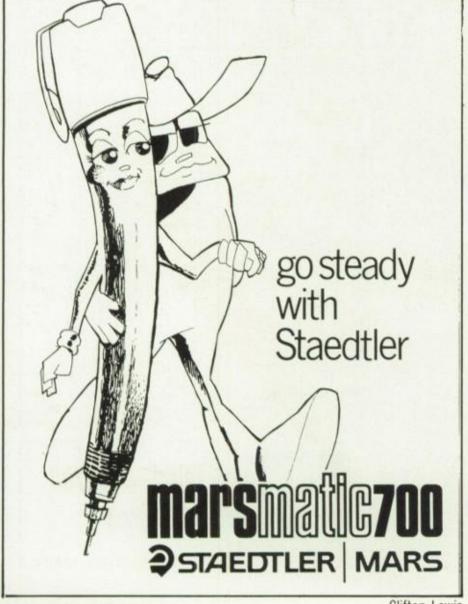








Elliot M. Roman



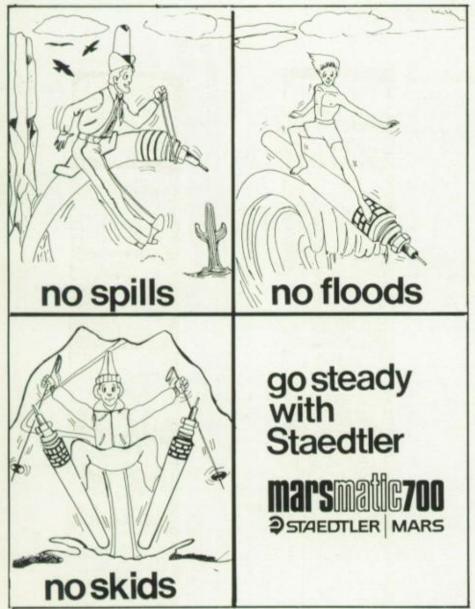
Clifton Lewis



Fred A. Guerriero



Michael A. Delepine



Carl D. Kent



Edward J. Davila



Albert T. Chin

ANCR-This is a public message from the MTA of New York City Letting you book behind the scenes of our service for you. What is its future? Here's tour. VO - Improvements are being made in all branches transport.



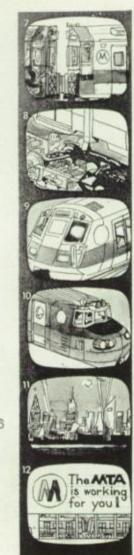
Throughout the five boroughs action already progress. Over the past six yrs. we've purchased over a thousand suk way cars and acquired 5,000 new buses. Old token booths are replaced,



stairways, platforms, and passages being

painted and fixed.

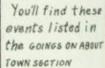
With better lights, here is a renovated station with look like.



Of every subway line, oldercors are painted and replaced with new gears for the carriages. By 1987, new passenger trains from Canada and France will be rolling here. ANCR-We will be informing you as progress is made. The MTA is working for you.



NCR: vo, The New Yorker is your weekly guide to events in the Big Apple



Here you'll find the listingsfor the plays and musicals

Come and enjoy musicals such as Annie SFX: HEAR ANNIE SINGING

and heart teaching plays such as the Elephant Man. SFX: HEAR CROWD OF PEOPLE



CROWD AND POLICE
WHISTLES HUSH, ELEPHANT MANSAYS I am
human not an animal

New York Citys museums and libraries are also listed

In the Museum
of Natural History
you can see the
spectacular
dinosaur exibit

MUSIC: THEME FROM BACHS TOC-CATA AND FUGUE



Here at the New York Public Library

you're bound to find almost any work

of literature you may need



And of course

the magazine that tells you

how to get here

The

New

Yorker, yes the New Yorker



ESTABLISHING SMOT. HIGH ANGLE LONG SHOT OF CROWD AND BOXING SEX: Horay , horay! (CLAPS, boot, hisses) ZOOM IN TO M.S. OF TWO FIGHTERS IN RING. ONE OF THE FIGHTERS (MR.T) IS BEING HIT BY OPPONENT DPPONENT: Take that SEX: BOOF, boof! OPPONENT CONTINUES ITTING AND SCORING ON MR.T WITH IABS AND IPPER-CLITS IN A M.S. SEX BOOF. OUT TO M.S. OF FINAL BLOWAR IT HITS AND SCORES ON MR.T. SEX: BOOF! M.S. OF MR. T STUMBLANG AND HOLDING ON TO ROPES. SPX: (Hard breathing + gasping) OUT TO M.S. OF MAN RINGING THE BELL TO END THE ROUND SEX: DING! THE TWO FIGHTERS RECEDE TO THEIR CORNERS. MRTS OND-NENT WALKS WITH BRACE TO HIS CORNER IN A FOLLOW PAN SHOT. SFX: (BOOS, HISSES) MR.T, IN A FOLLOW PAN WALKS WITH DISGRACE AND WEARINESS TO HIS COWNER. (SPX: (BOOS, HISSES CONTIN CUT TO CU. OF OPPONE BEING GIVEN ORDINARI WATER BY HIS TRAINER SEX: Squish, Squish! CUT TO C.U. OF MR.T BEING GIVEN COCA. COLA BY HIS TANNER THROUGH A BOTTLE. SEX: GUIP, guip, guip! NEXT SHOT, COACH WIPE OFF SWEAT FROM MR.T. CUT TO C.U. OF BELL RINGING TO START

NEXT ROUND

SEX: DING!



CUT TO A THREE-SHOT OF REF AND BOTH PIGHTERS LEAVING THEIR CORNERS SEX: Ding! Horraavvy! ZOOM IN TO C.U. OF (1.r.) OPPONENT, REF, AND MR. T. CUT TO M.S. OF MR.T SCORING BLOWAT OPPONENT WITH A LEPT-HOOK .. SFX: BOOF! THEN A HARD RIGHT. MR.T: Take. SFX: BOOF! THEN A FINAL LEFT HOOK. MR.T: ... That, Suxer. SFX: BOOF/ M.S. OF REF COUNTING AS MR. T STANDS OVER HIS OPPONENT. MR.T: GET UP, SUGGE! get up. LOW-ANGLE SHOT OF REF COUNTING TO TEN AS MR.T STANDS ABOVE REE: ... Eight-nine-ten. SEX: Ding! THEN ZOOM IN TO C.U. OF MR. T'S FROWNIA FACE EVEN AFTER HIS OPPONENT LYES THERE



LS. OF REF ANNOUNCE MR. T AS CHAMPION WHILE MR. T SHOWS NO 816N OF JOY



MR. T AND HIS ASSISTANT WALKING TOWARD LOCKES ROOM ORRYING CARTS OF COCA-COLA. MR. T IS STELL SEEN WITH FROWN. SFX: (CLAPS, horays cont.

SFX: (Claps, horays)



C.U. OF MR. T DRINKIN AND FINISHING A BOTTLE OF COKE SFX: Gulp, gulp, gulp/

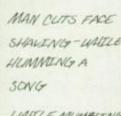


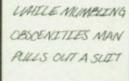
THEN MR.T HOLDS UP THE EMPTY BUTTLE AND A FULL BOTTLE OF COKE WHILE HE FINALLY SMILES. M.O. - "HAVE A COKE and a smile."

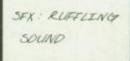


SFX: RINGING ALARM CLOCK











SFX: SHIRT RIPPING



SFX: STREET

SFX: STREET

SOLINDS



SOUNDS - WHOCKH! SOMEBOOY STOLE HIS CAB



SOUNDS

SFX: STREET



SFX: TRAIN RUMMPLING MUAY.



SOUNDS

SFX: STREET



SFX: MAN Whistles



SFX: STREET SCHINDS



SFX: PUPING SEIN (SLAP



SFX: STREET SOUNDS



SFX: STREET SOUNDS



SPX: STREET SOLINDS



SFX: STREET SO WHILE PLANKEN MUMBLES OH!



BOSS YELLS Your's Fired



SFX: OFFICE SOUNDS



SFX: STREET SOUNDS



SFX: STREET SOUNDS

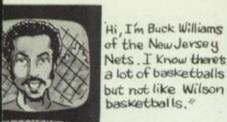


MAN GREUNES FUSTRATION

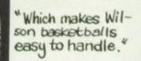


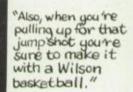
CONFLOGED MUG MUTTERS HUL MAN Whistle auay





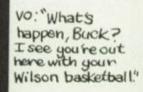
"See, because Wilson basketballs have a durable cover unlike other basketballs."



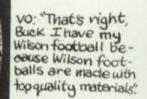


"SWISH"

What did I tell you, "



vo: "Yeah, and I see you have your Wilson football."



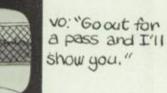
vo: "Such as, what top quality materials? Dan "

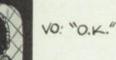
vo: "Such as, top quality cowhides and leathers, Buck."

"Which makes the Abotballs by Wilson easy to grip.



vo: "How good are Wilson footballs for passing."



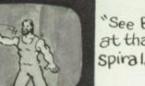




"Throw it, Dan"



Vo: "O.K. Buck, here it comes."



See Buck, look at that perfect spiral,"



"Wow, Wilson footballs are great for passinq."



vo: "Yes they are great for passing that's why they're endorsed by the NFL.



vo: "You mean Wilson footballs are endorsed by the NFL?



vo: "That's what I said."

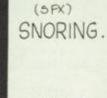


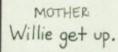
vo: "That's great benause Wilson basketballs are endonsed by the NBA."





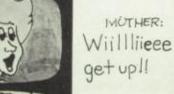
(BFX) SNORING.



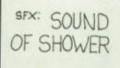




HUMMING TO HERSELF.



willie Okay ma, I'm Up.



(VO). Little does Willie Knowbut this morning these old speakers will be history.

Willie: I wonder how it feels to tie up NIKES.

Mother: Willie, come and eat.

Willie: I just hope she got the sneakers.

Mother: Willie come on down I've got a surprise for

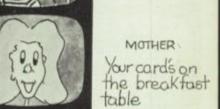


WILLIE:

Thanks Mal

MOTHER:

Happy Birth-day Willie

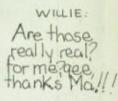


WILLIE: Who wants a card I want Nikes.

> MOTHER: I can't wait to see his face

WILLIE: Ma, where'd you get this?

MOTHER: From this box.



WILLIE: I'm gonna make the track team now.

WILLIE Imgonna go break em in. Ma see ya later.

MOTHER Be careful Willie.

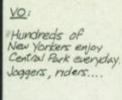
sneakers of stars.







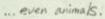


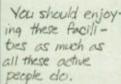


birduatchers,







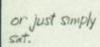


Ask yourself this question; How often have lusited any of the park's museum, or.

enjoyed a Stakespeare play ...

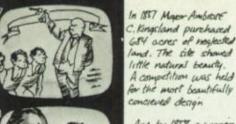
outdoors?

or sat through a rowing concert on the lawn?



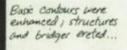
If you and your family are missing out on CP, came and see its beauty for yourself. It's a whole lot more thus a cluster of tiers in Nid-manhat. the heart of the apple

a brief history tells us how the park originated.

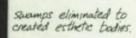


And by 1858 a winner had been announced; Federick Classed and Calvert Vaux. Their Greensword plan was a comprehensive design ...

of a natural setting which was really a indiculously orchestrated complex.

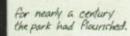


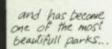
paths and drives laid



and 815 species of perennials and Alpine plants,

By 1876, Central Park had transformed into a completed project and added a more picture-cque from what was once washland.





acquiring 65 addition-al acres despite the growing concrete surrounding the park,

Today it is used by more than 15 million usitors a vear.

Vet the park is not without problems. It is unable to withstand the continual impact of massive events.

Mony laws have turned to dust, few trees curing or misusceptind litter have become major concerns.

Now that you know a bit more than before vont you at least consider making a generous contribution? Central Parks Auture lies in the hands of the people who use it.

Xavier Diaz



of Superman plays on screen.



SFX- Superman's x-ray vision. MUSIC- Super man theme con-tinues.



MUSIC- Super man theme comes to a sudden halt.



MUSIC-Menacing music.



SFX- Sonic boom of Superman's sudden take off. SUPERMAN: up, up, and away!



VO: Roger control, you have something heading towards you, it looks like



SFX-Deafining crash!



MUSIC-Superman theme goes sour.



Large crash!! SUPERMAN: ohhhhhhhh



SFX- birds chittering and chirping. SUPERMAN: Oh no, what am I going to do?



Of course the subway!

SUPERMAN:



Superman theme plays again.



Take this you big ape!!!!



LADY: Look up in the sky...



POLICE OFFICE It's a bird....



KOCH; No, it's a plane....



LOIS: It's Superman.



IMBER!!!!



LOIS; Superman, oh Super man!!



LOIS: Superman we saw you fall over Times Square, how did you get here so fast?



SUPERMAN: How else Lois? I took the subway.



VO: The MTA gets you there on time.



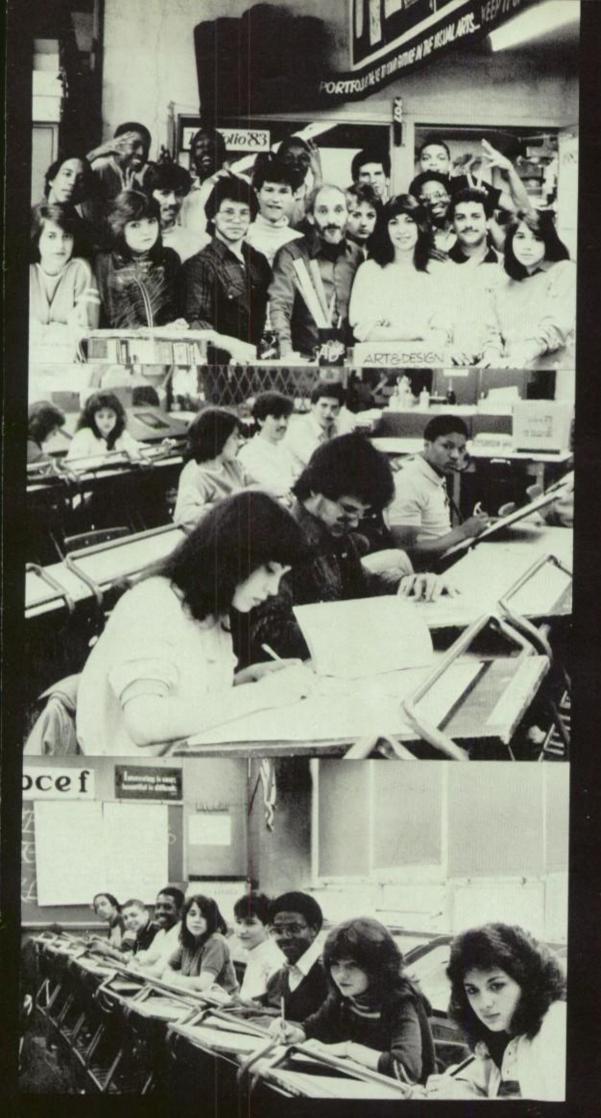
VO; This has been a big apple production. SFX- tick, tick, tick, tick,



SFX- CRUNCH!



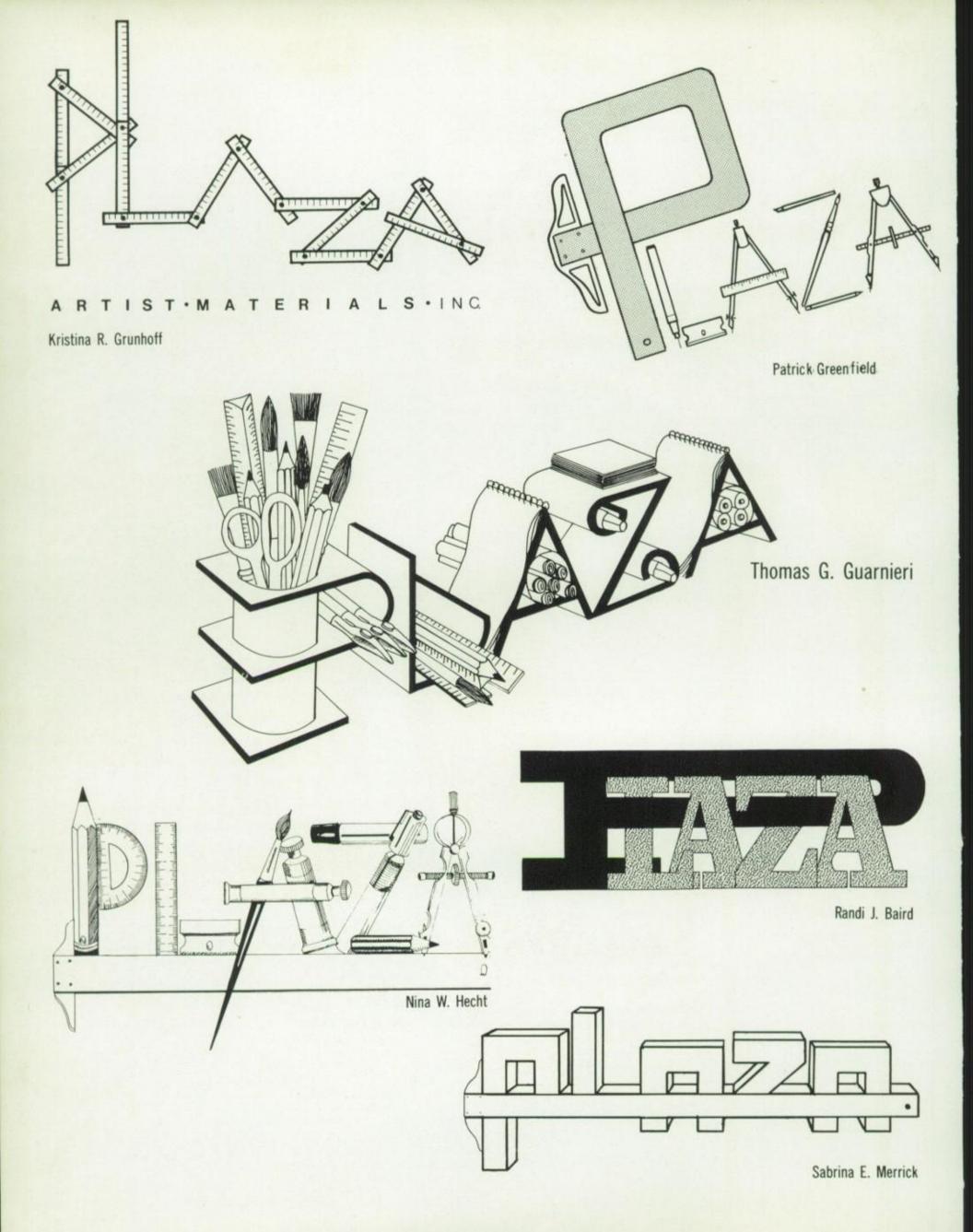
For more information CENTRAL PARK'S ARSENAL



## AdvertisingThe

ompetitive as well as individual assignments in search of concepts for our sponsoring clients turned the classroom into an advertising agency. The whole range of objectives from research to roughs, and comps to completion kept the group and their teacher involved in a year long time and energy consuming effort. Our rewards are the designs reproduced on the following pages, and the knowledge that this work brought in a substantial portion of our operating capital. Best of all, of course is the experience of having addressed and served real rather than make-believe clients.

Thomas F. Naegele Teacher of Advertising Art

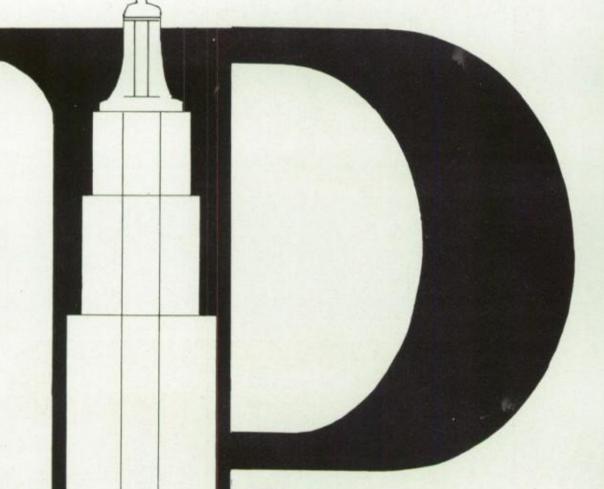




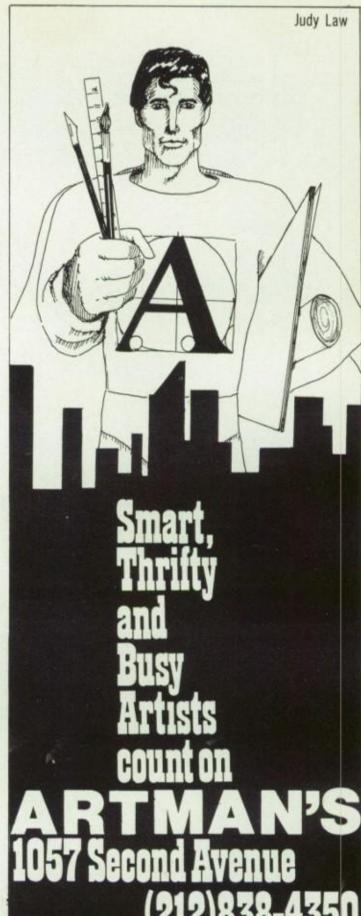
ARTIST MATERIALS

ARTIST MATERIALS

Chen Sheng Tsai



ARTIST
MATERIALS INC
173 MADISON AVE
NEW YORK, N.Y.
10016





Frank T. Mangano



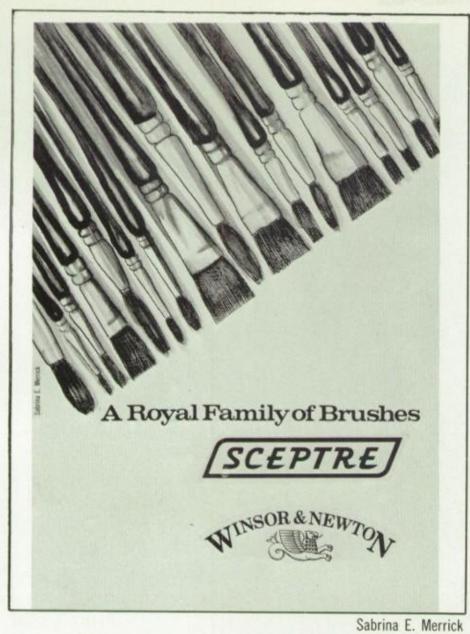


Randi J. Baird

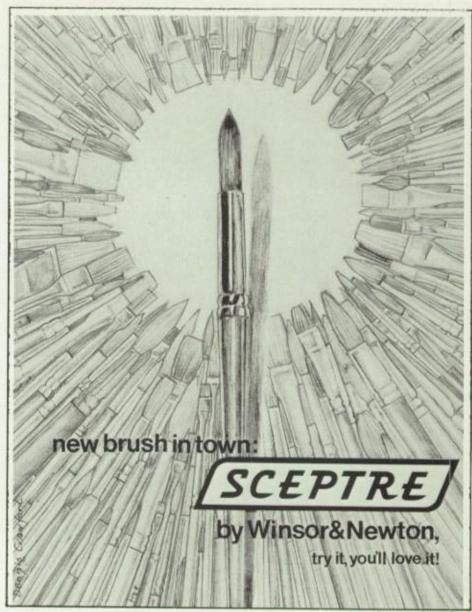


Dwayne C. Rolling





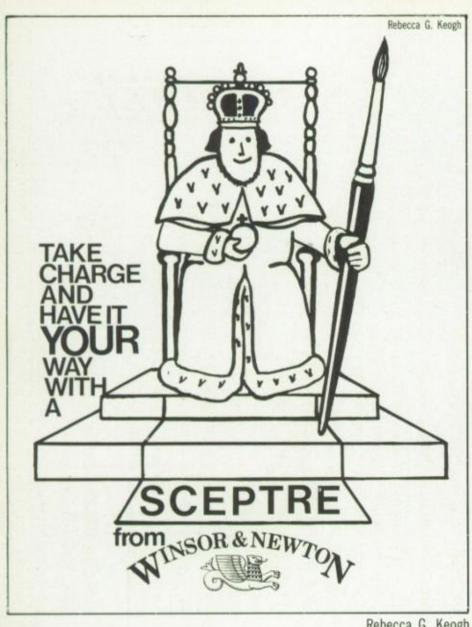




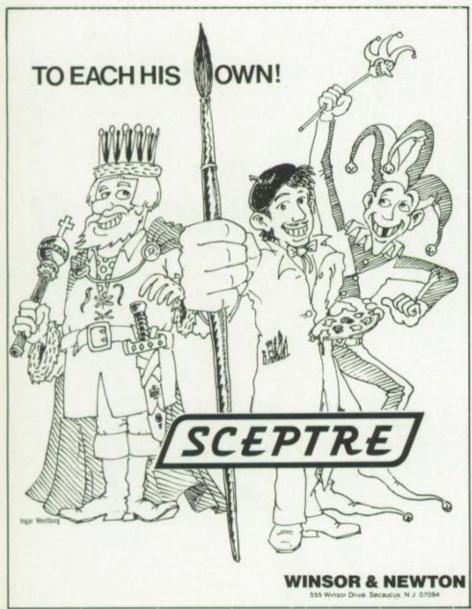
Dennis Crawford



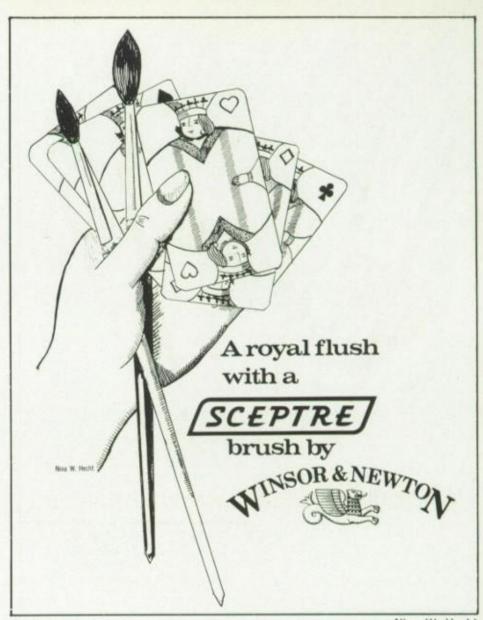
Kristina Grunhoff



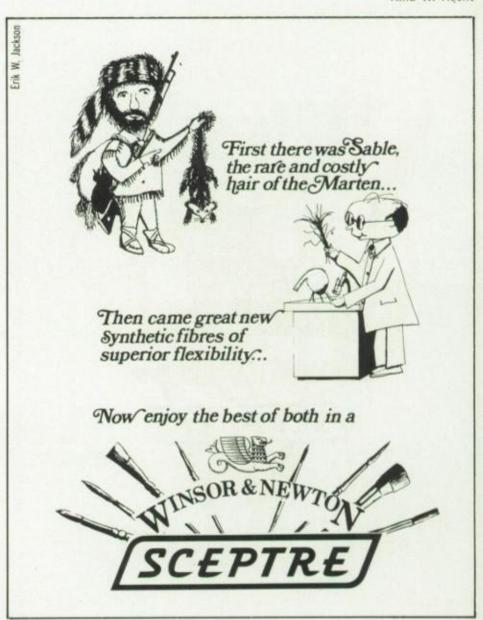
Rebecca G. Keogh



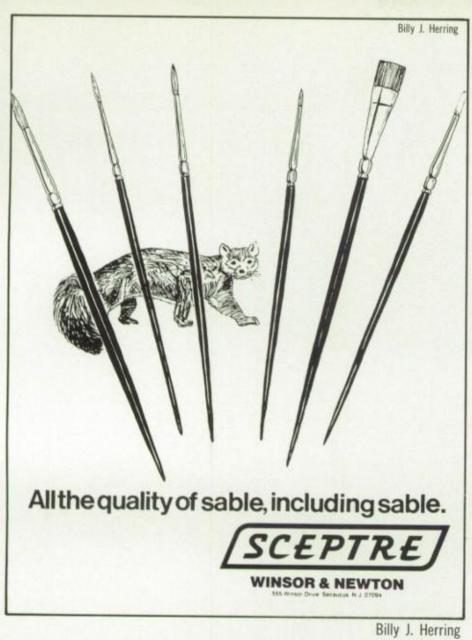
Ingar Westburg



Nina W. Hecht



Erik W. Jackson

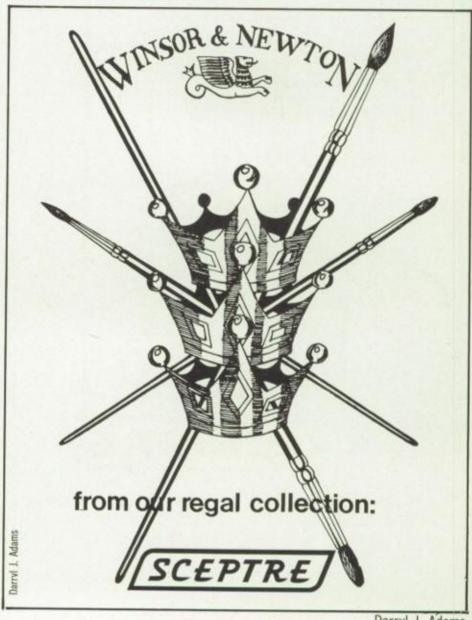




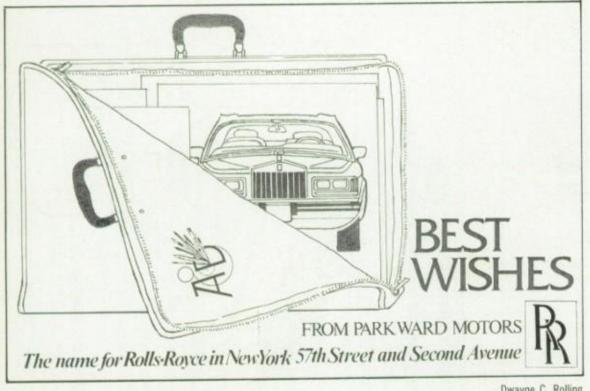


Alyn M. Kushner

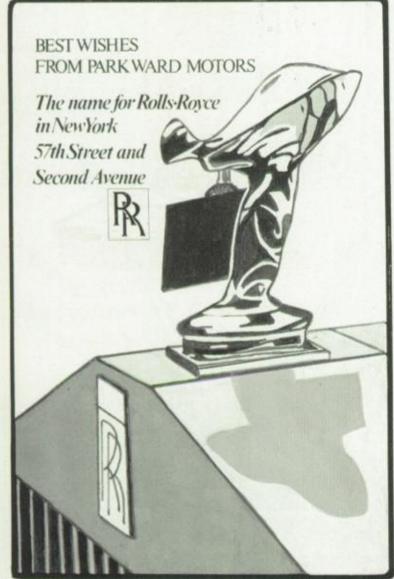




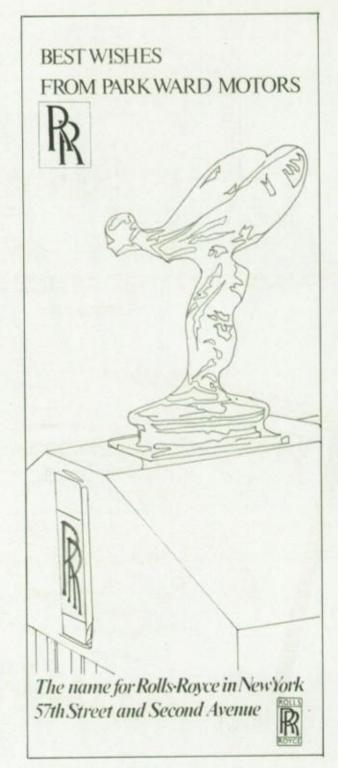
Darryl J. Adams

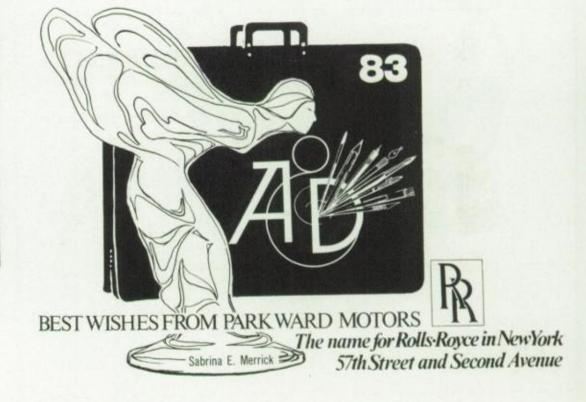


Dwayne C. Rolling



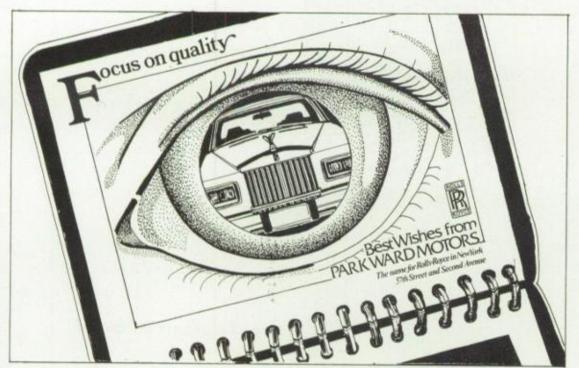
Alyn M. Kushner



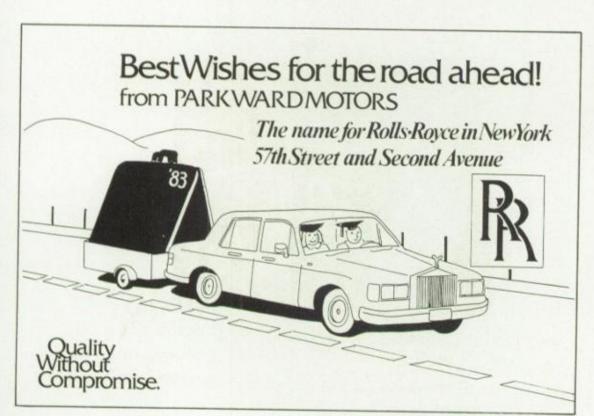




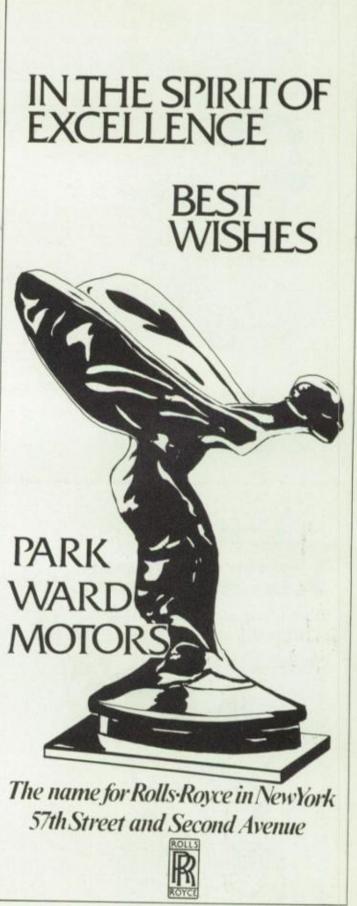
Thomas G. Guarnieri



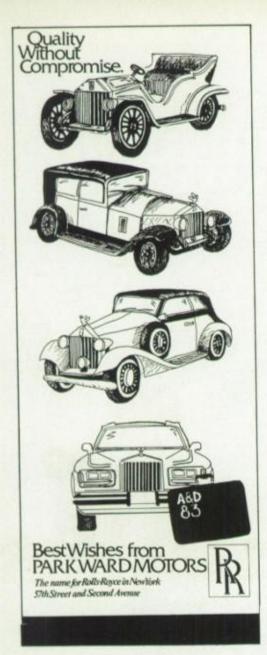
John Calvaruso



Rebecca G. Keogh



Erik W. Jackson



Janine M. Anfuso



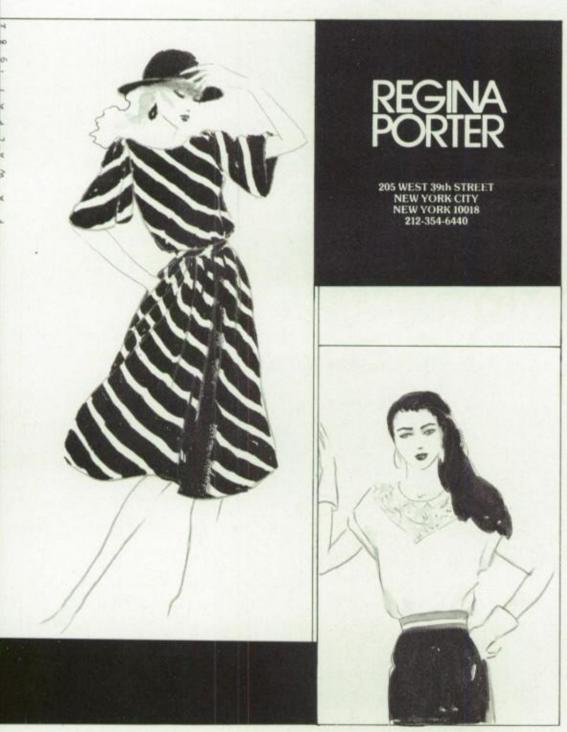
Michael Rosario



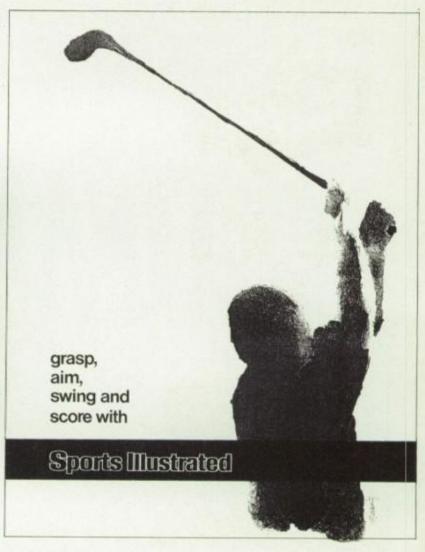
BEST WISHES
PARK WARD
MOTORS
The name for Rolls-Royce in NewYork
57th Street and Second Avenue

Patrick Greenfield

Stacey Beth Markowitz



Pawalpat Melnichuk





Endangered Species: Patient, courteous service

you'll still find it at

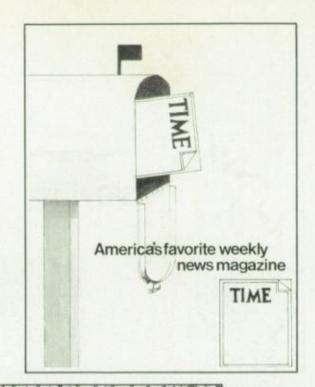


1057 Second Avenue (between 55th and 56th Street) New York City, N. Y. 10022 Telephone (212) 838-4350

Tamara A. Kirkman



Sabrina E. Merrick



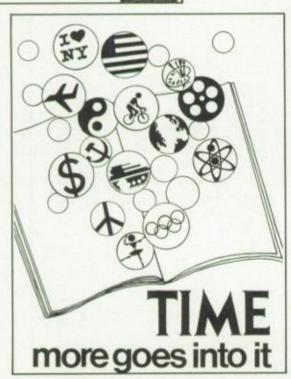
graduate to

Frank T. Mangano

Thomas G. Guarnieri



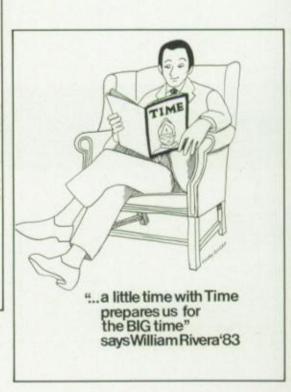
David B. Perez



time has united the nations...

now the United Nations read TIME

Judy Law

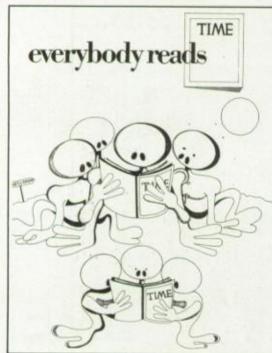


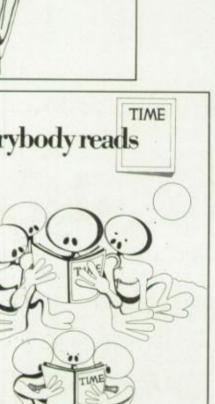
William Rivera

Janine M. Anfuso

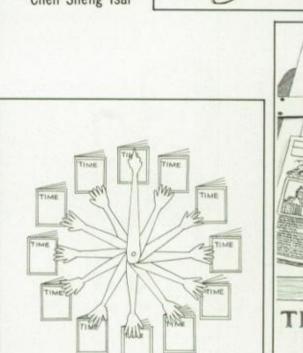


Nina W. Hecht





Chen Sheng Tsai



All hands reach for TIME

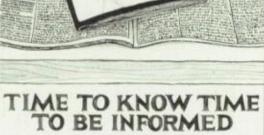
Denise T. Rosado

more goes into it, that's why

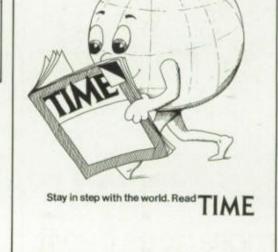








Dwayne C. Rolling

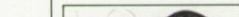


Zoraida Ortiz



Madeline Vega

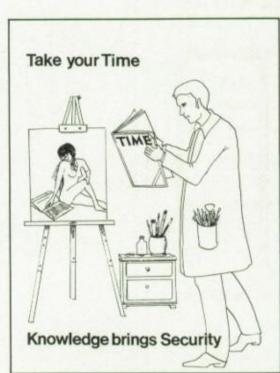




Angel Velez



Robert A. Reddick



...man against man,

force against reason;

TIME

tells it like it is.

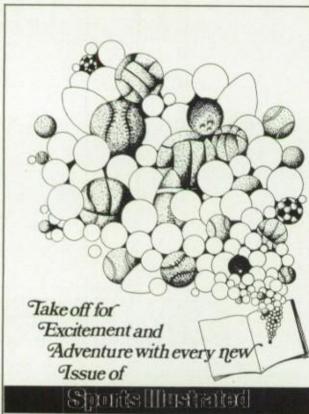
Let TIME fly you around the world

Eric P. McNeil

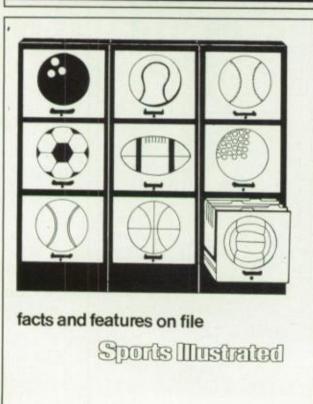
**Betsy Plevritis** 



Eduardo J. Cazorla

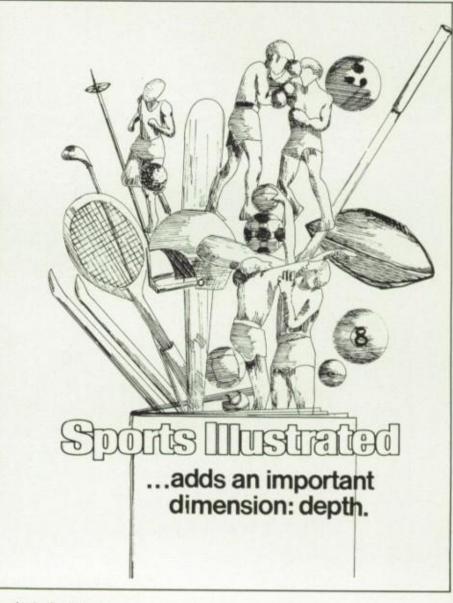


Madeline Vega



Betsy Plevritis

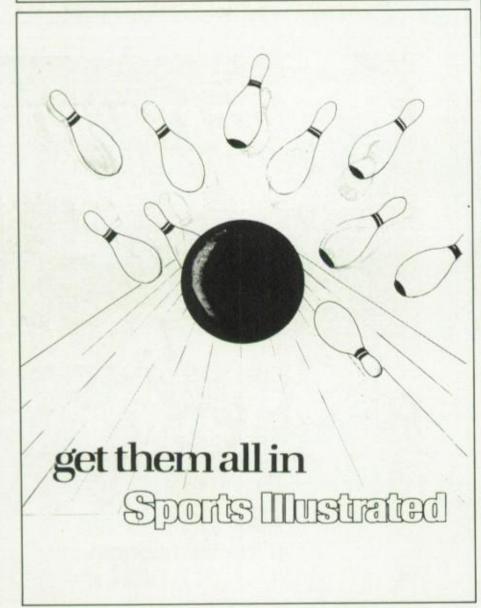




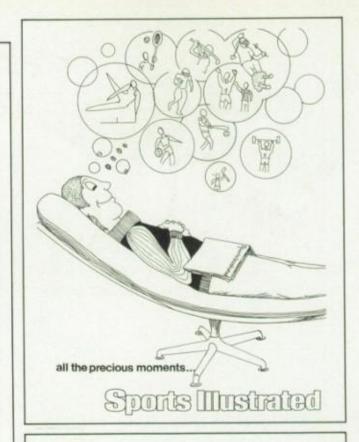
Andy D. Thomas



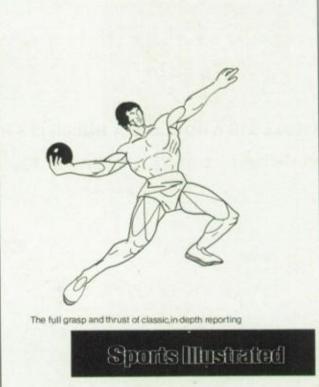
## EVERYONE GOES FOR Sports Mustrated



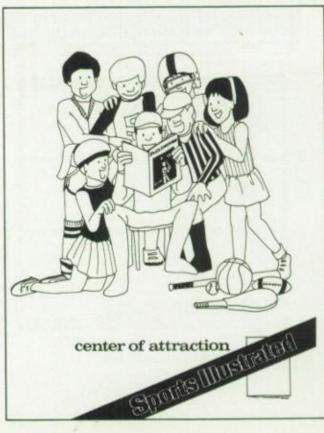
Tamara A. Kirkman



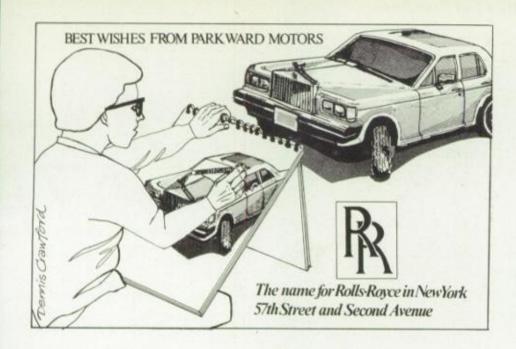
Robert A. Reddick

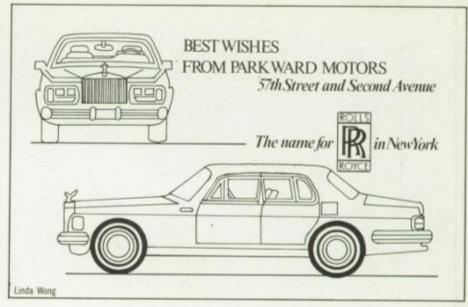


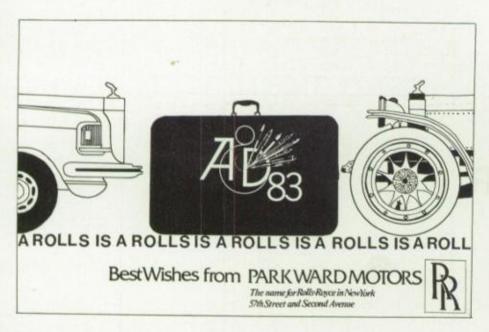
William Rivera



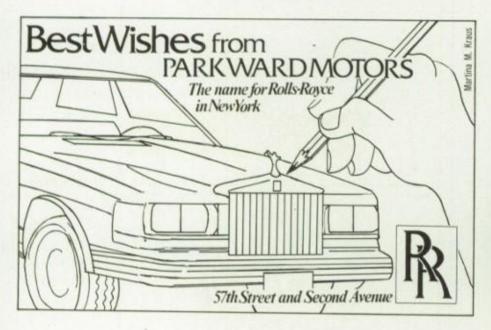
Judy Law





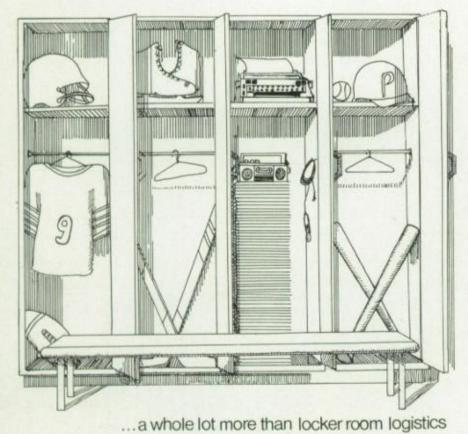






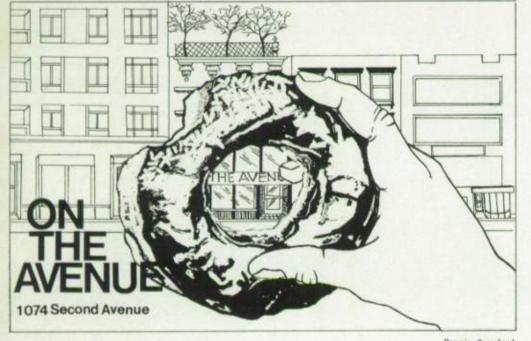


## Sports Mustrated



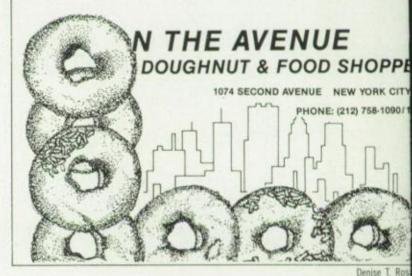


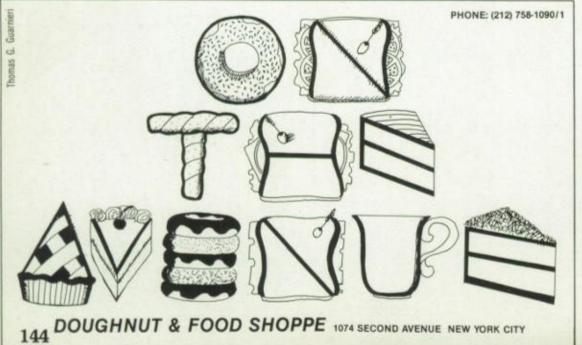
Rebecca G. Keogh



Dennis Crawford

Ricardo Rodriguez









DOUGHNUT & FOOD SHOPE

1074 SECOND AVENUE

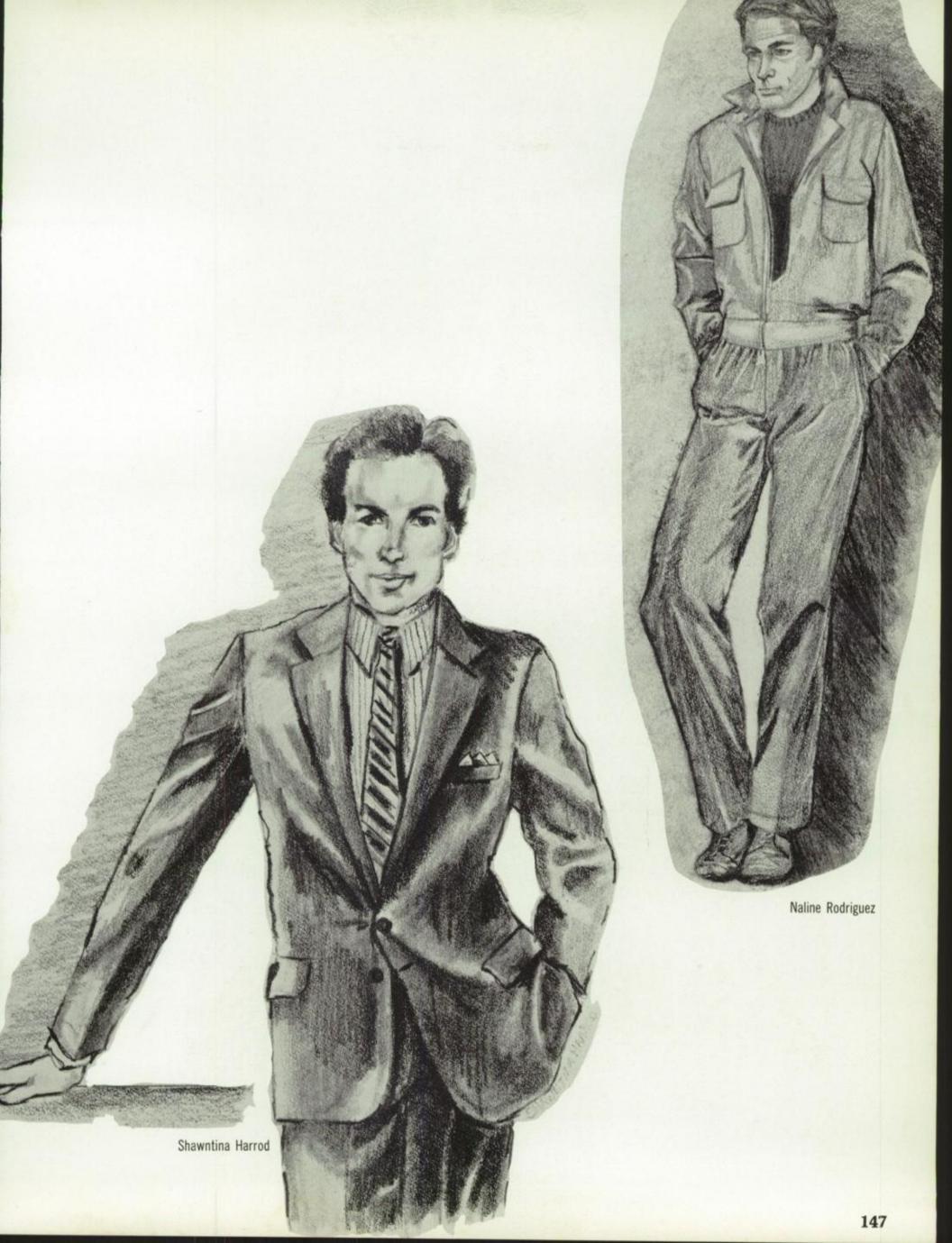
NEW YORK CITY

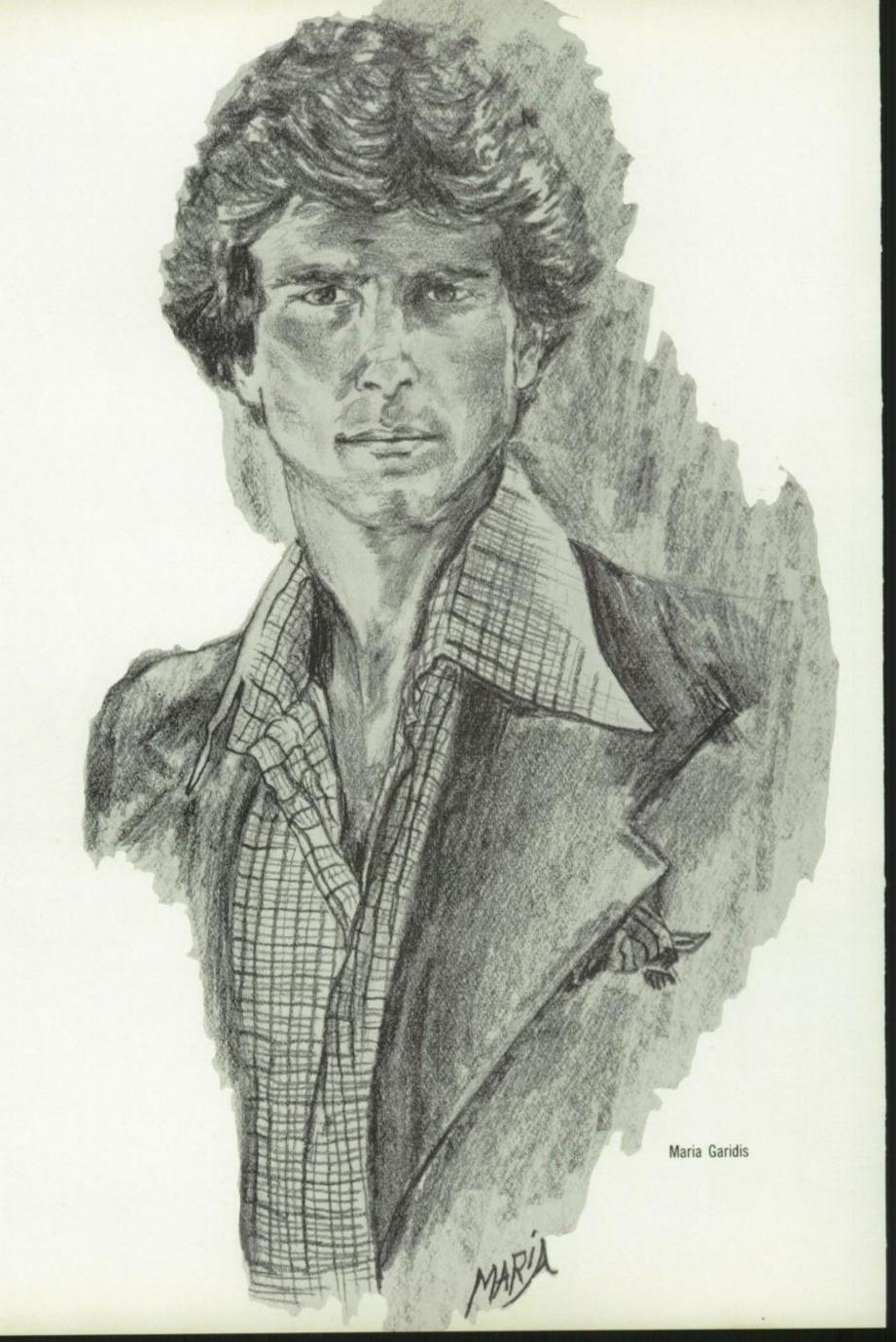
PHONE: (212) 758-1090/1

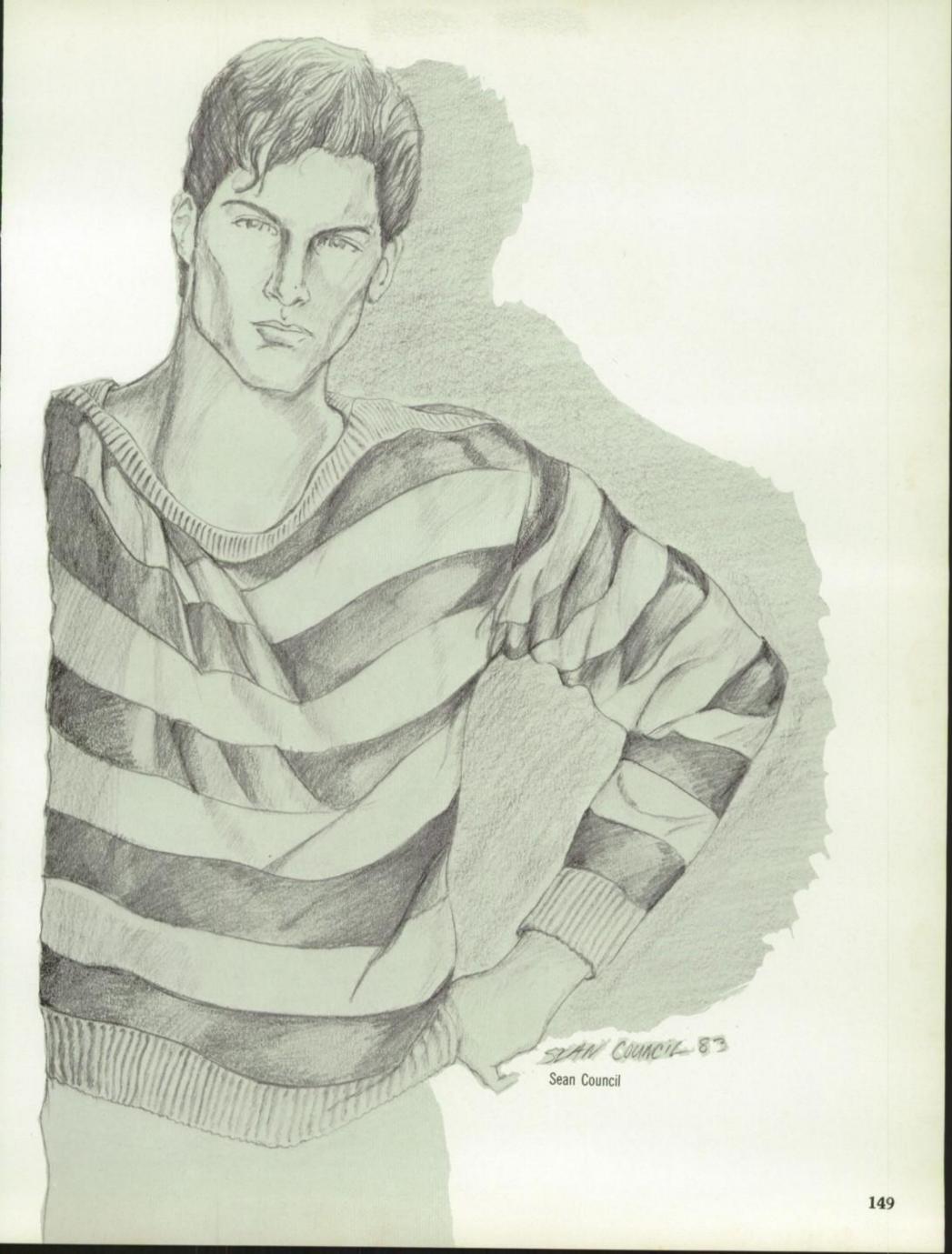


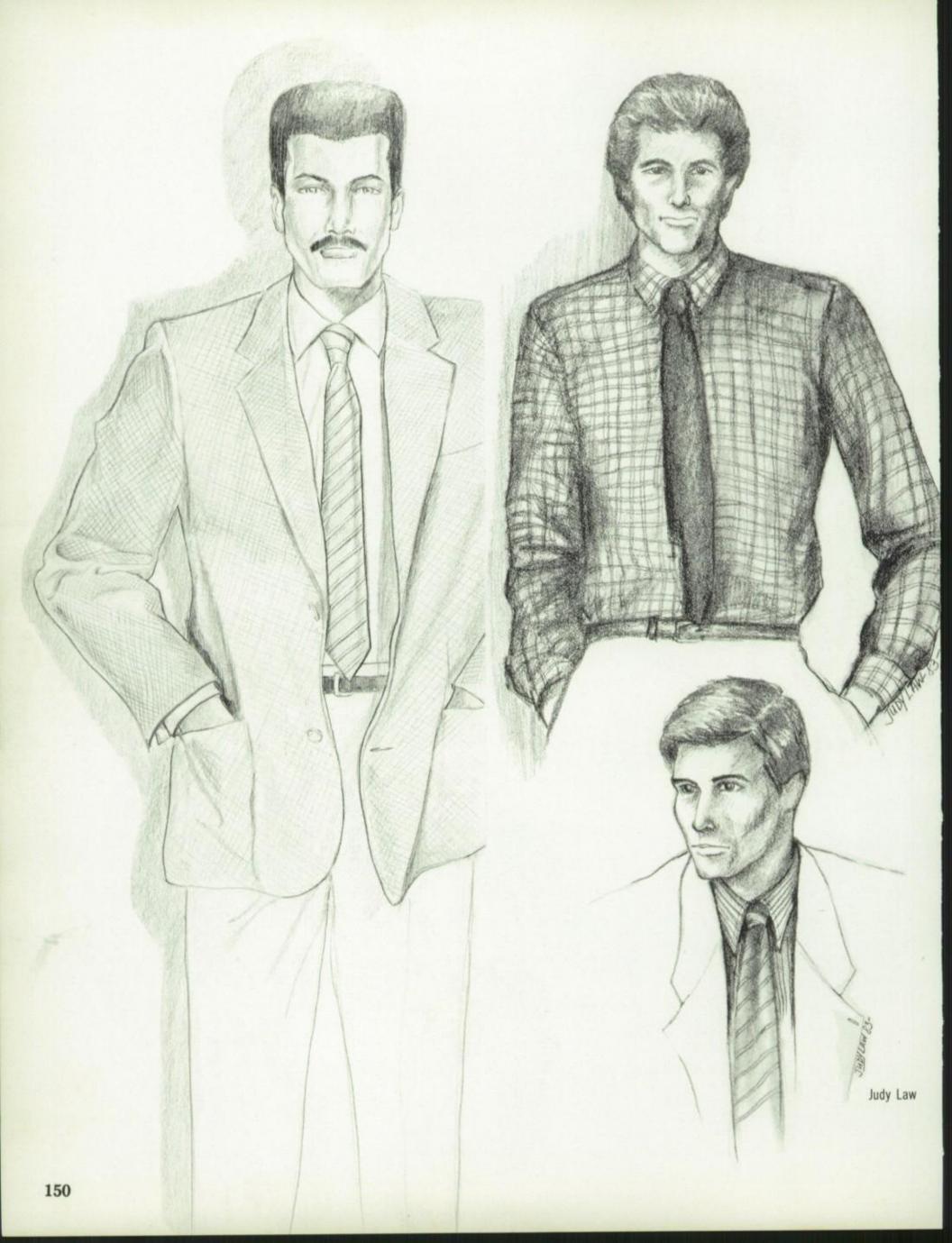
Fashion Illustration & Costume Design

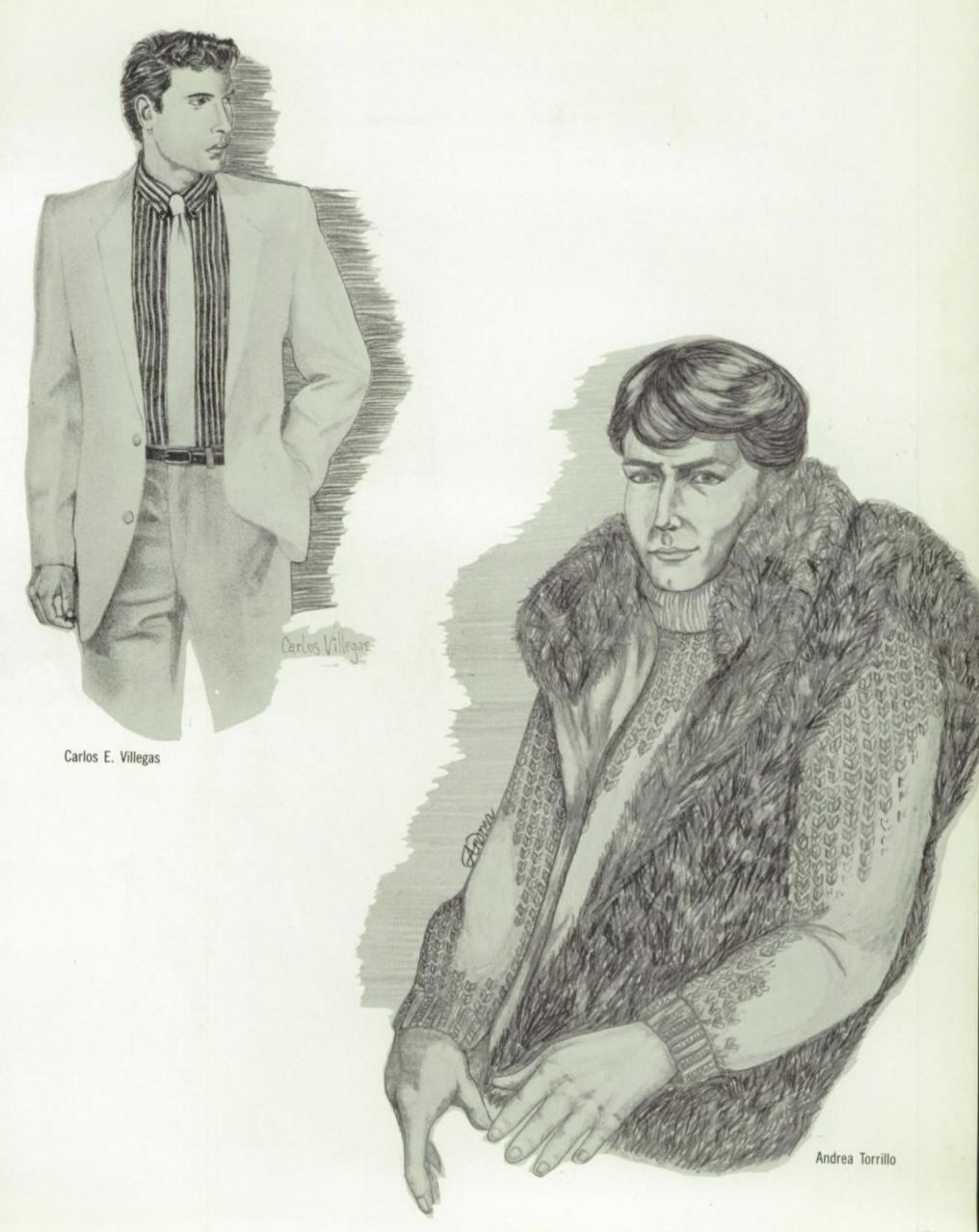


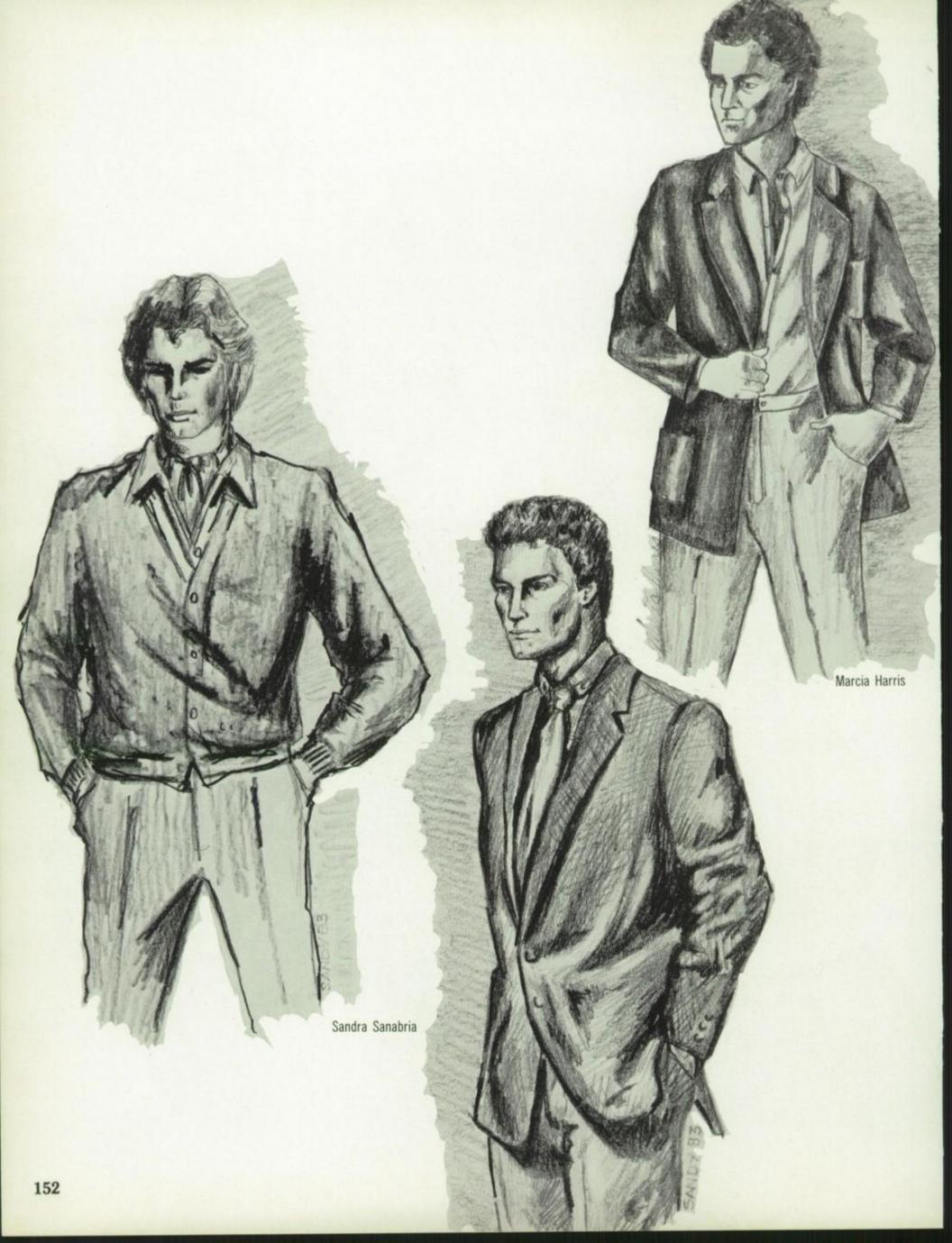




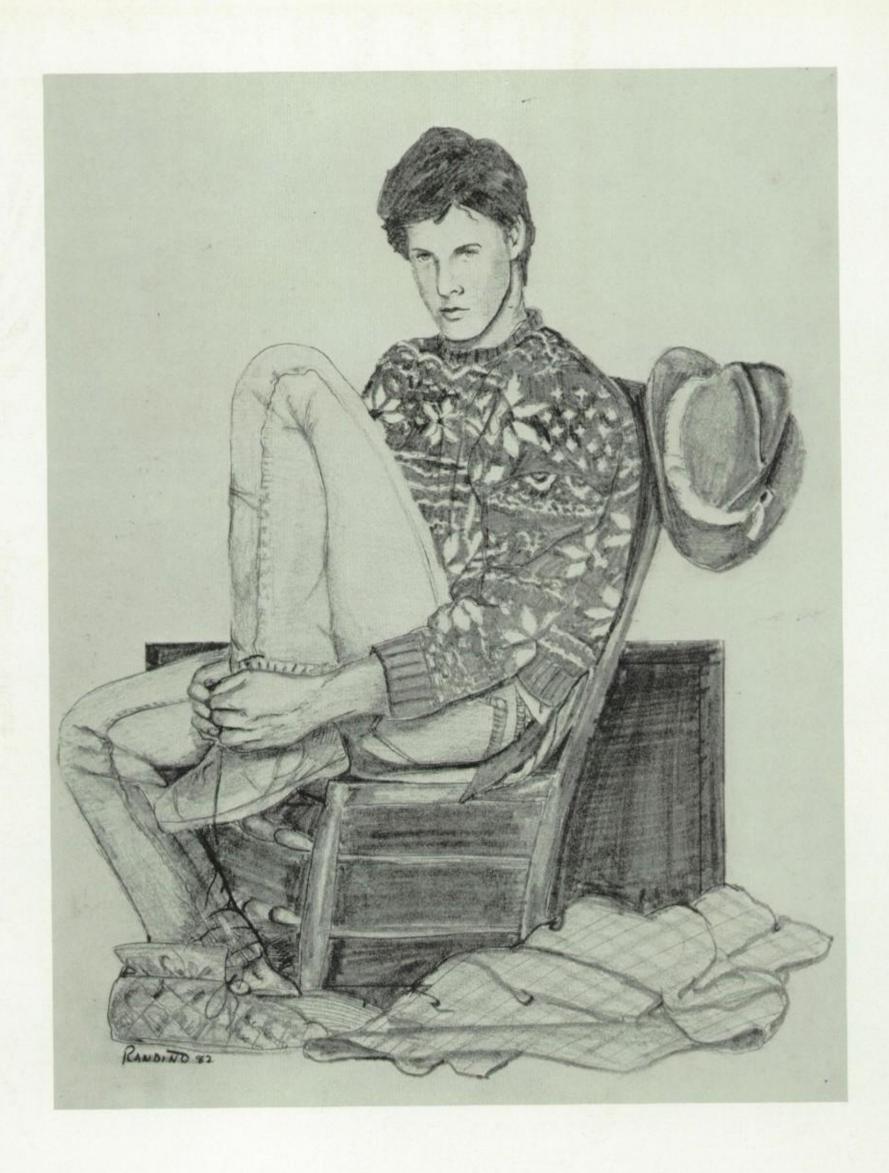






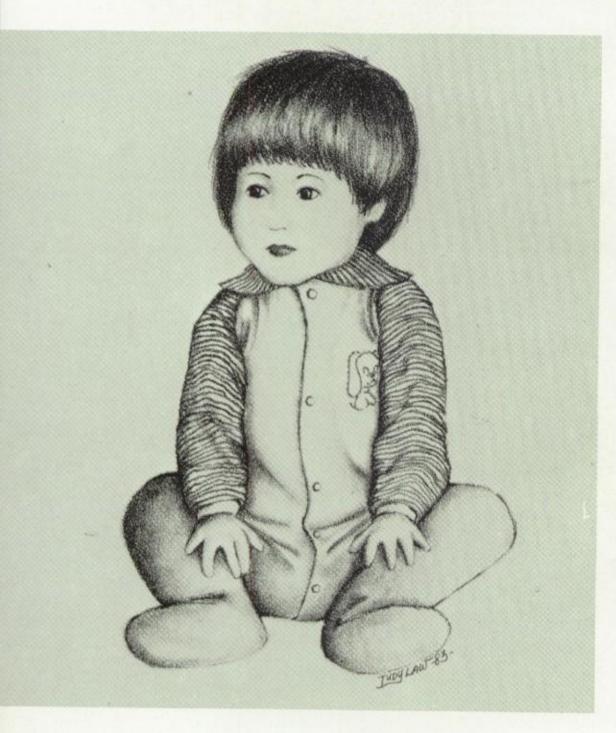


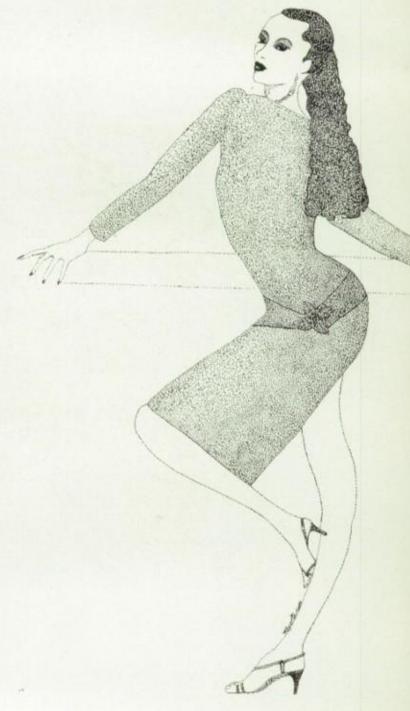






Lisa R. Postell





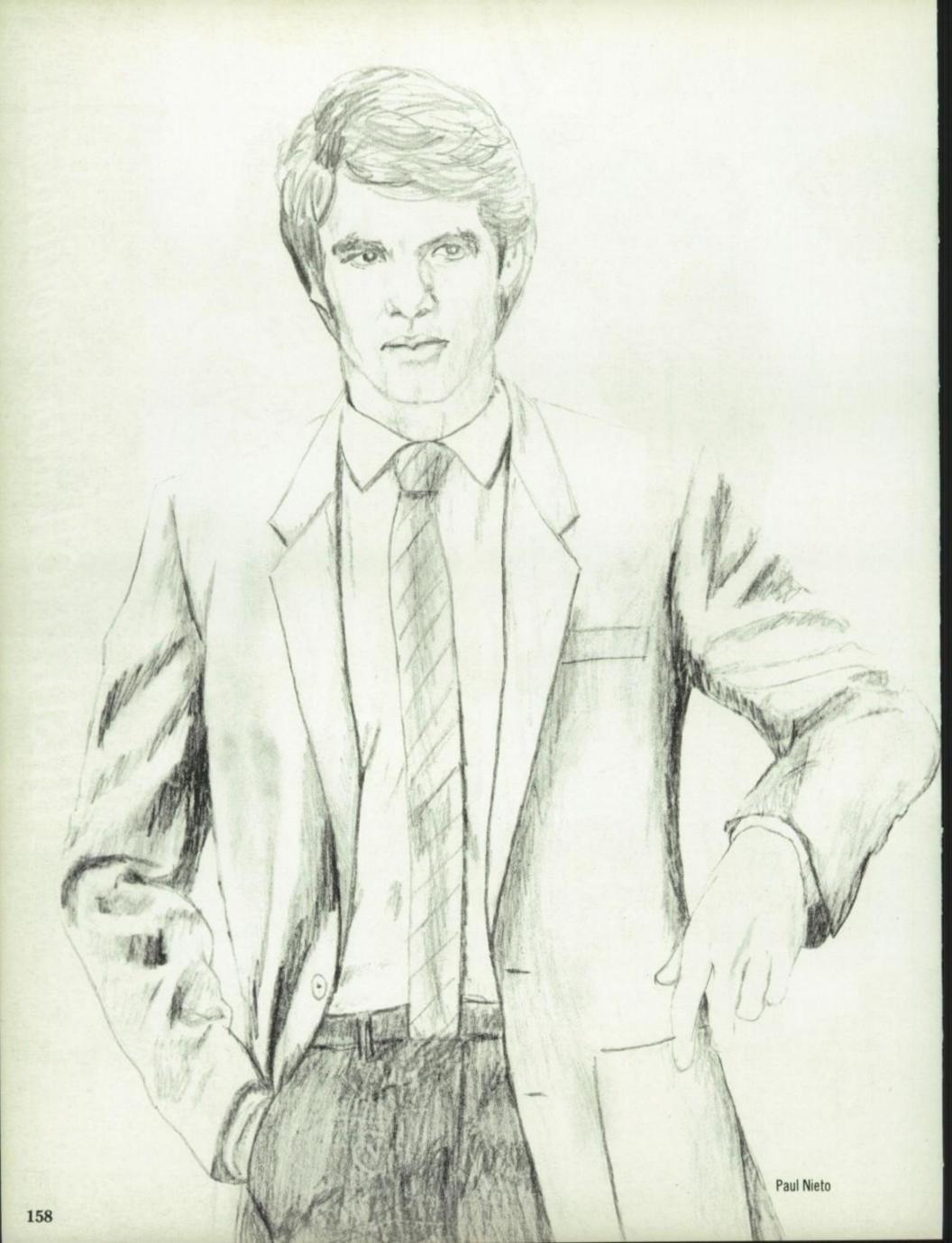


Keith Hunt



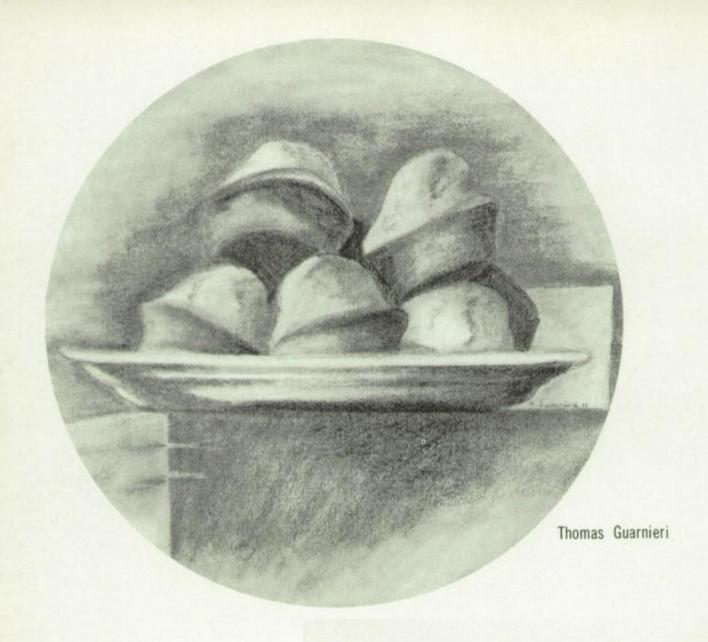
Sandy S. Chang







Mustration with Veronica Galati



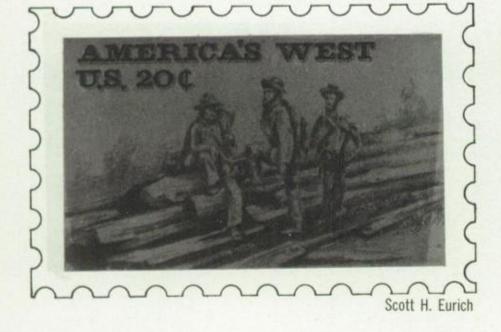
Nina Ohotin



Denise M. McDonagh









Renato A. Stanisic



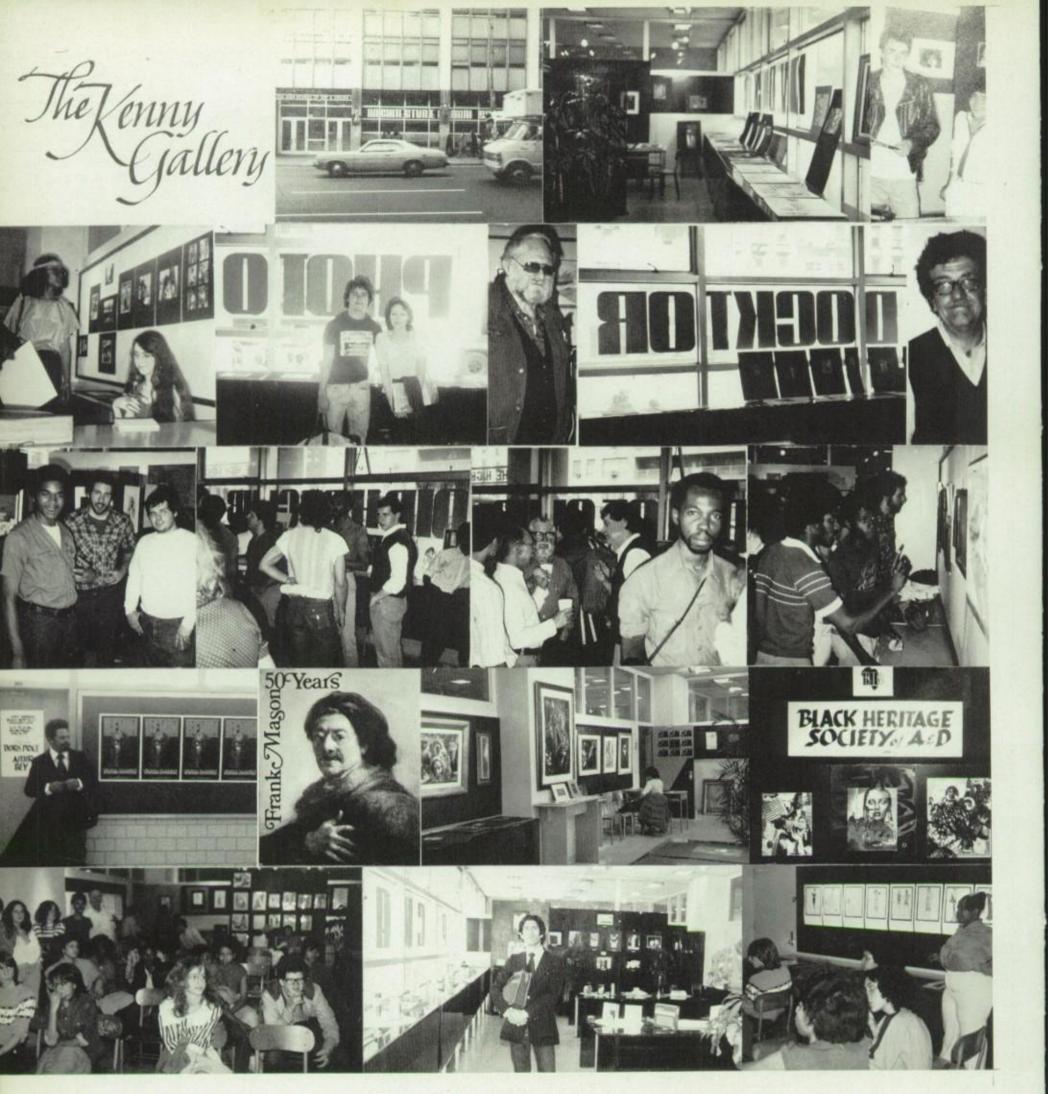
Rufus Alexander



Scott H. Eurich



Dennis Crawford



The Menny Gallery was extensively renovated, using a \$10,000 grant from the Rockefeller Brothers Fund. It recognized A&D as being the Number One visual arts high school in the U.S. on account of the excellence of its instruction and curriculum. Named after Mr. John B. Kenny, A&D's founder-principal, and this year's commencement speaker, the gallery was rededicated at the Annual Spring Arts Festival in April. Dr. Gross, our principal, unveiled a bronze plaque commemorating this event. Numerous guests, including alumni John Johnson (WABC-TV) and Dr. Bob Tomlinson attended. So did Rocky Graziano and members of

the A&D Advisory Commission.

Some of the outstanding shows during the 1982-83 season included The Roslyn Schomer Memorial Exhibition, The Industrial Design Show, A Theatre Arts Show, and The Solar Energy/Earth Week Show.

Used as a teaching tool and adjunct to both academic and art classrooms, the Kenny Gallery continues to play a vital part at A&D, showing works of students, faculty, and visiting artists.

James Graves,

Curator, The Kenny Gallery



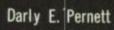


Edith I. Merchant

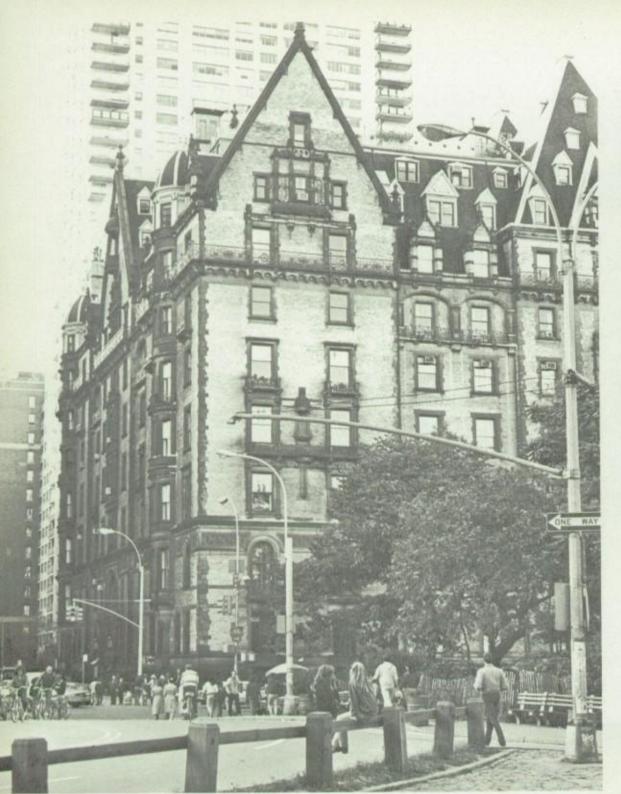




James R. Fox



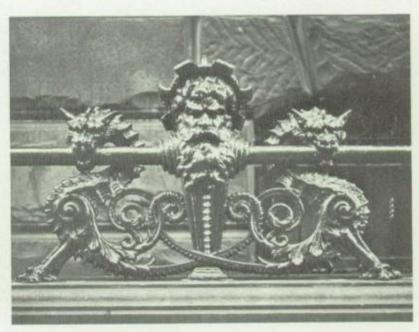












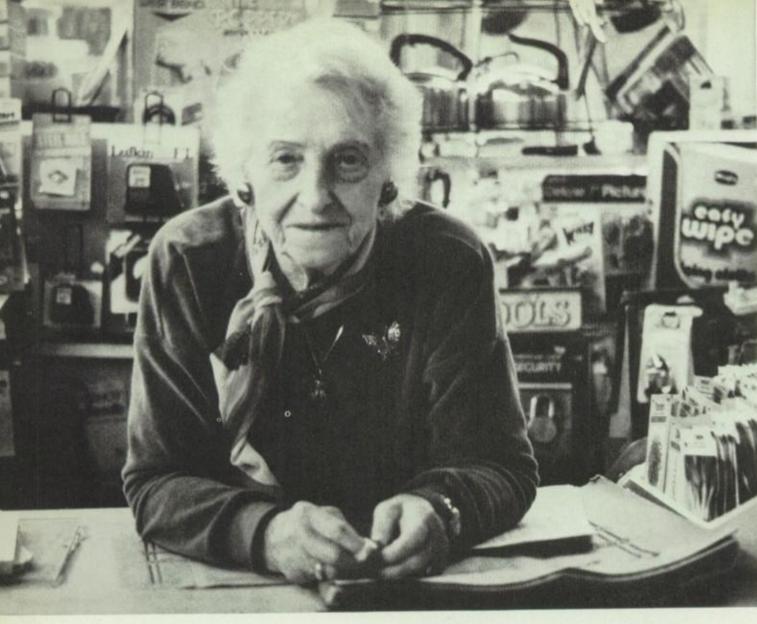
Paris R. Gamble



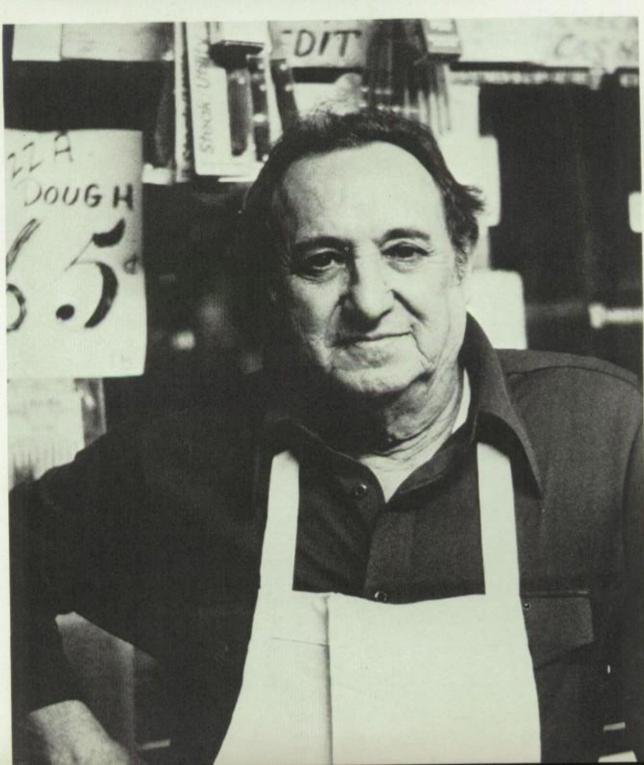
Paris R. Gamble

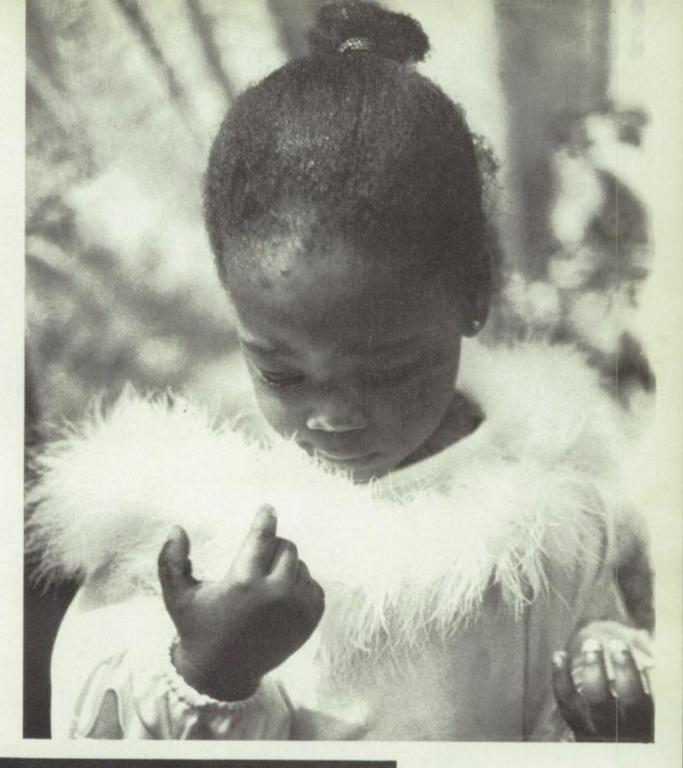


Paris R. Gamble



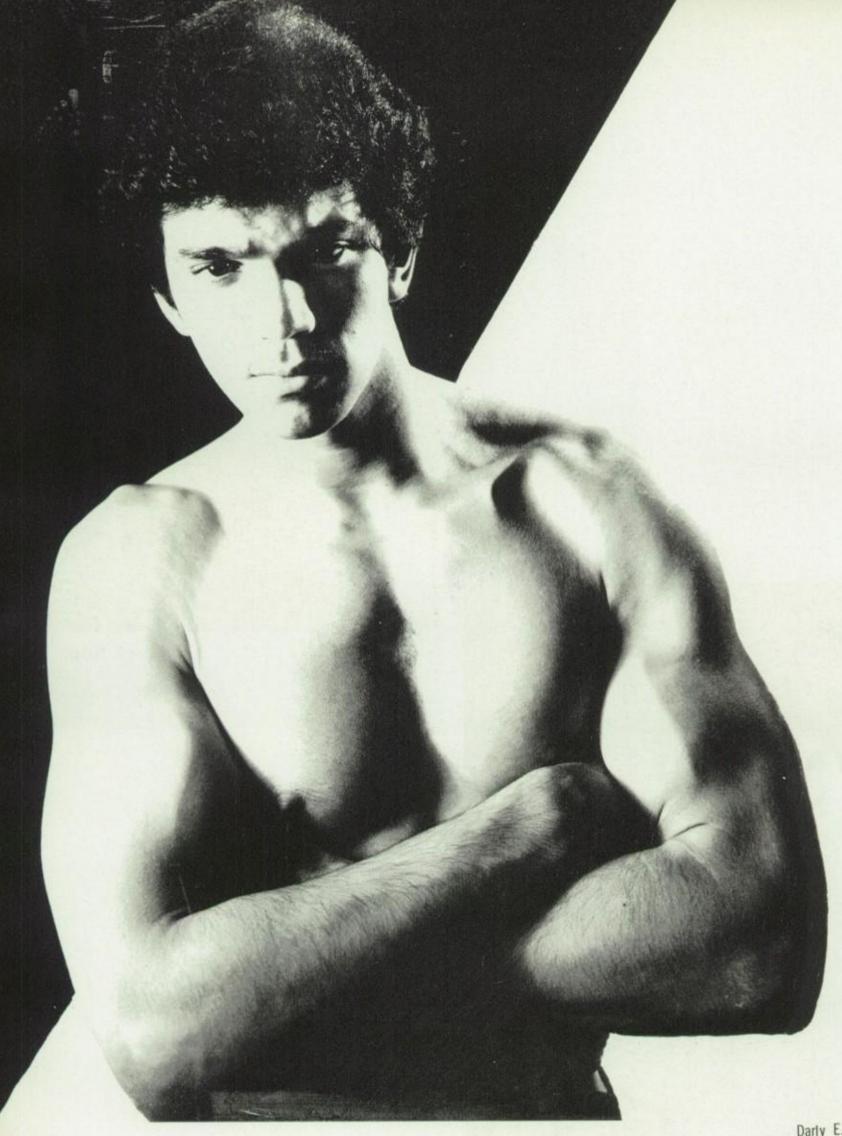
Chris P. Alevra







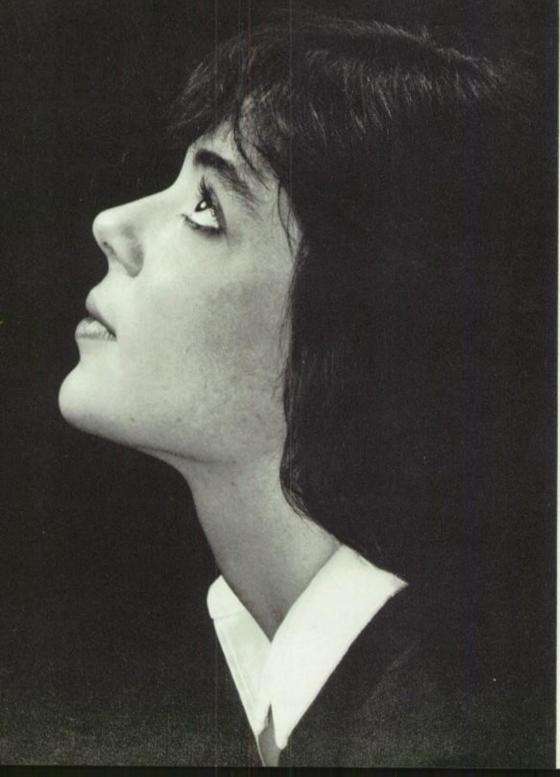
Edith I. Merchant



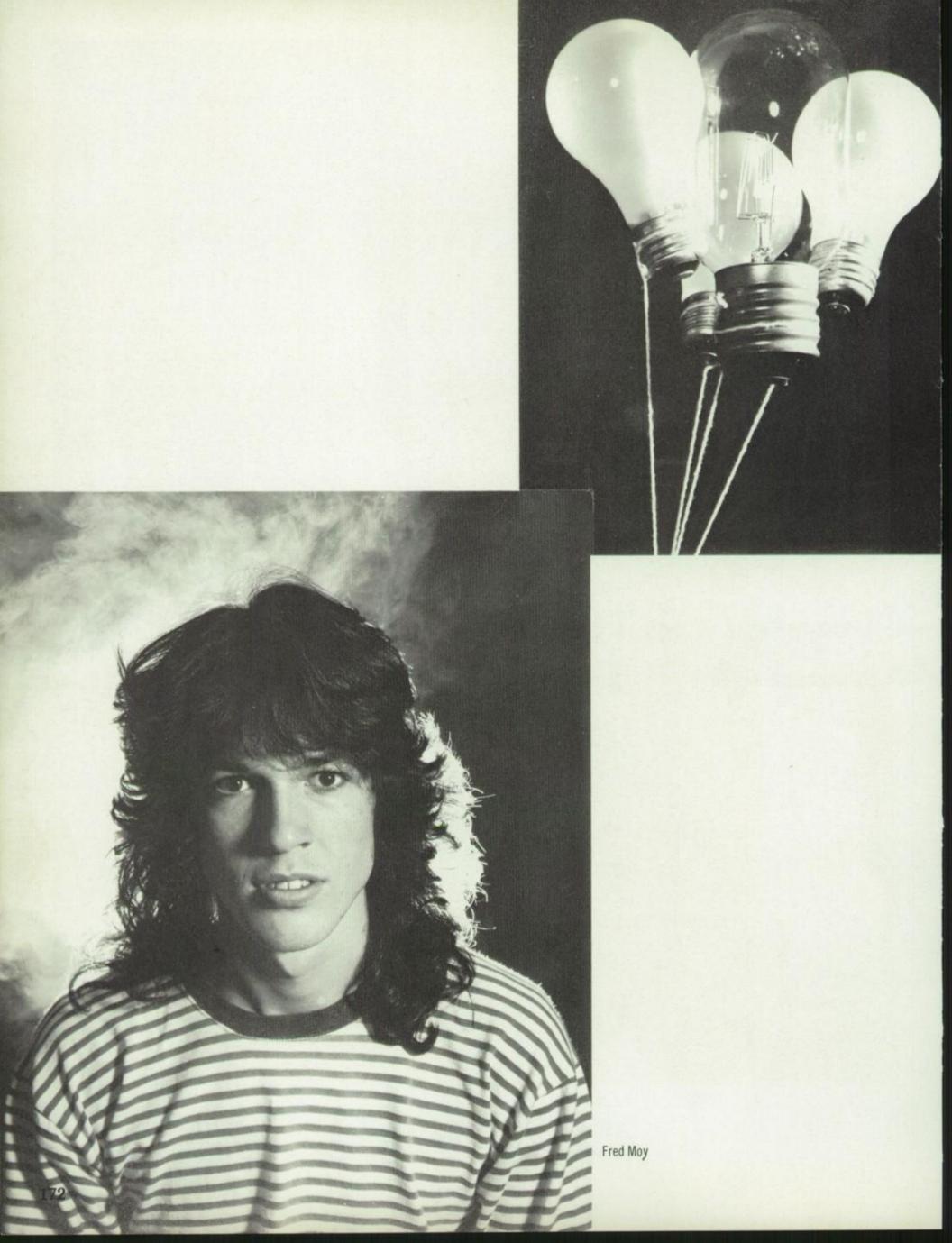
Darly E. Pernett

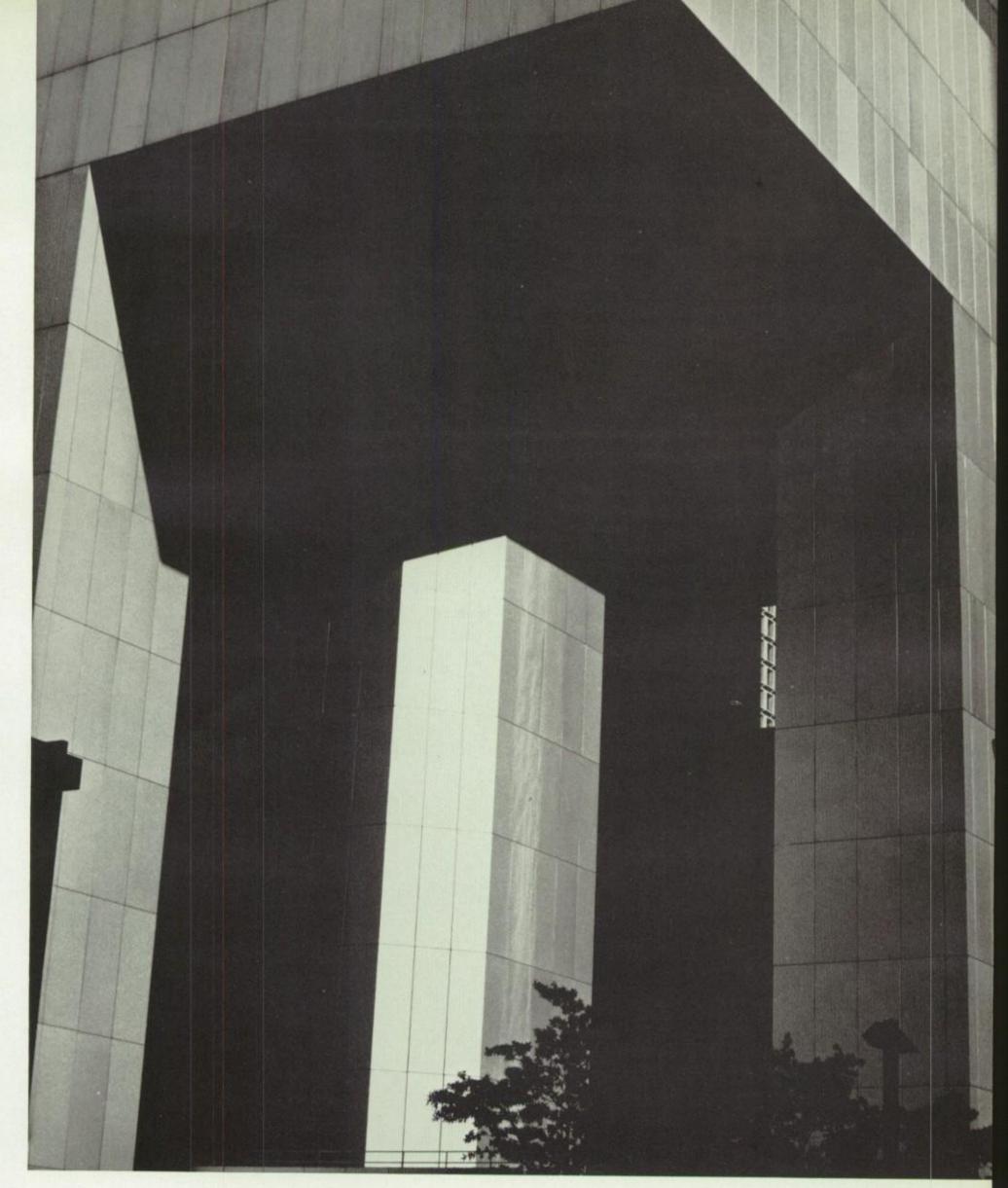


Darly E. Pernett



Paul A. Lopez



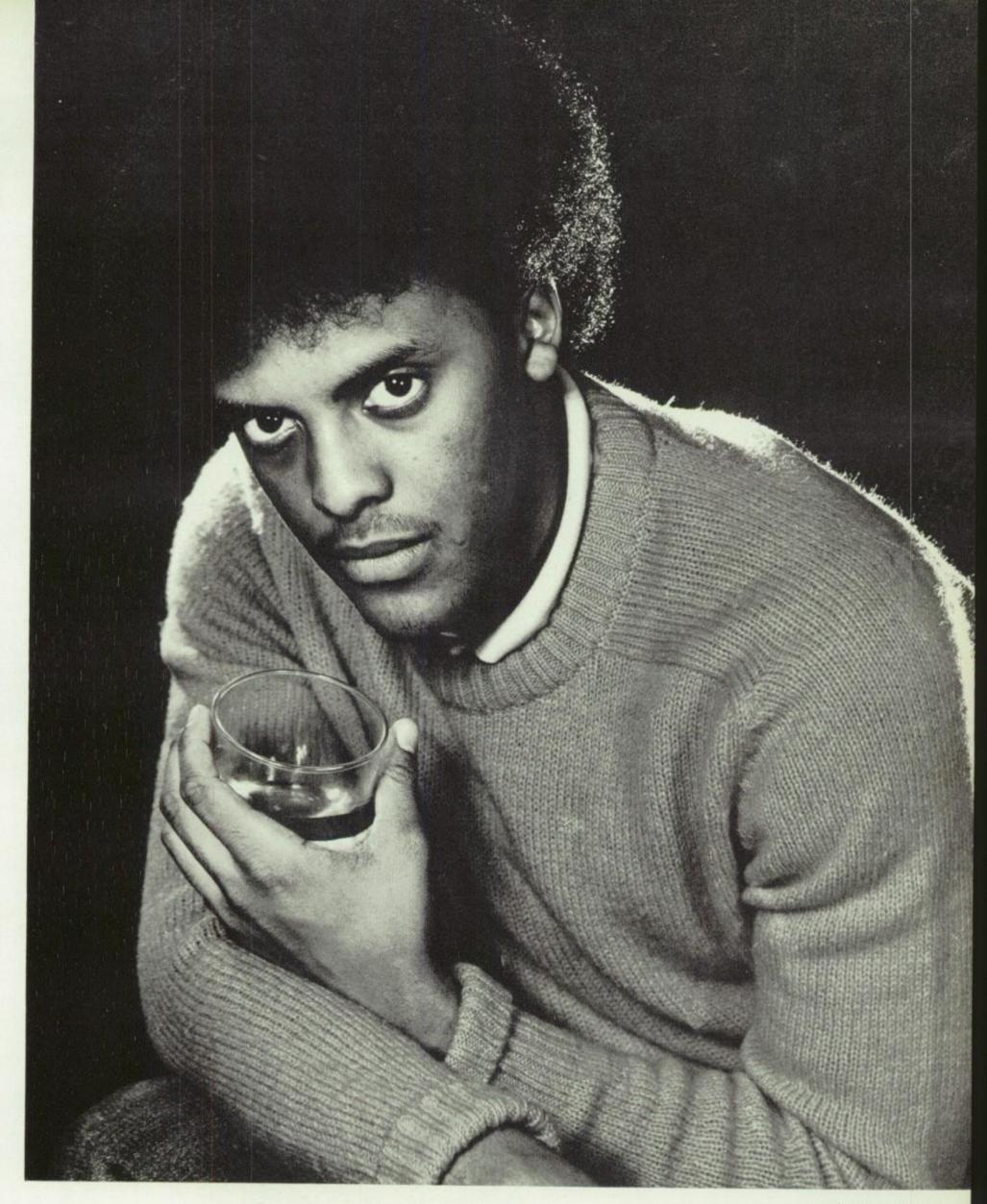


Darly E. Pernett





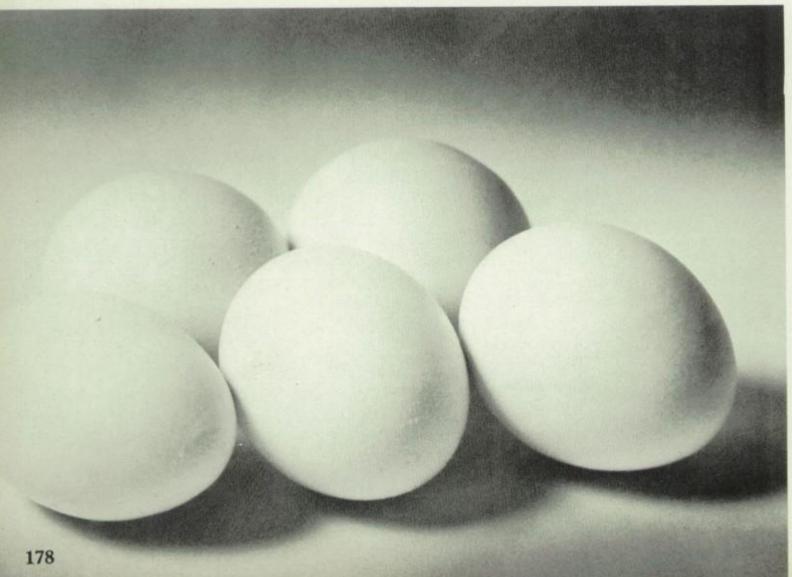




Tae Sin J. Kim



Pamela J. Freeman



Tae Sin J. Kim







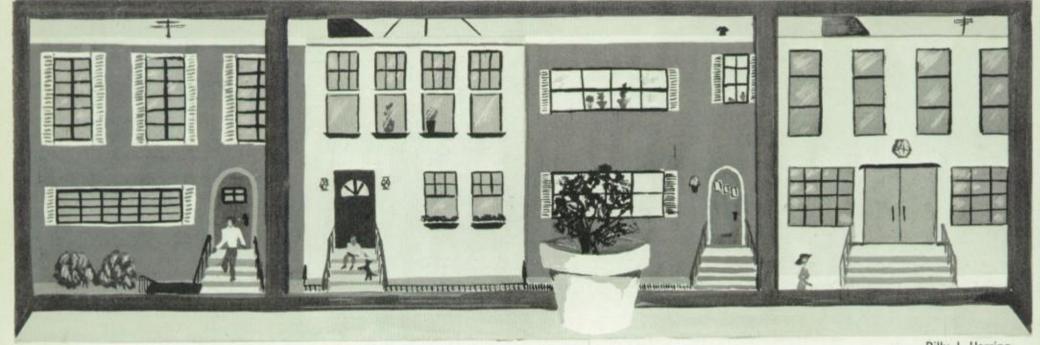


Picture windows on New York provided our illustration class with a challenge to produce images in black & white plus two values of grey, based on personal experience as well as research.

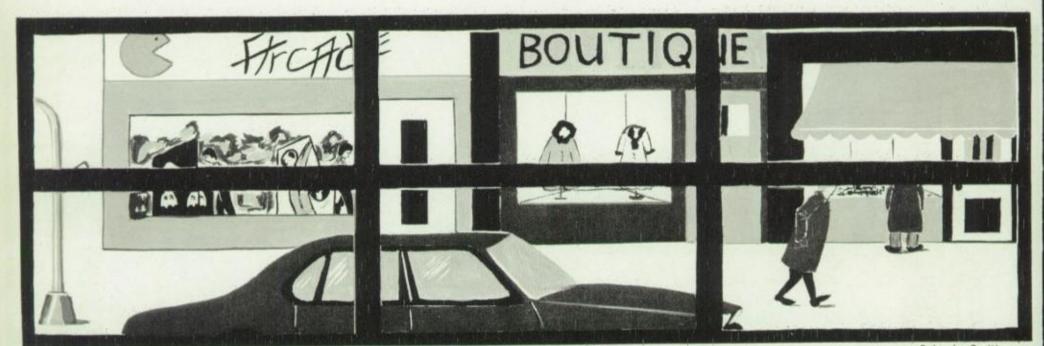
The diversity of neighborhoods, prospects and views offered by our immediate environment, generated many fascinating perspectives, of which fifteen are reproduced on the following pages.

Keith Cassis

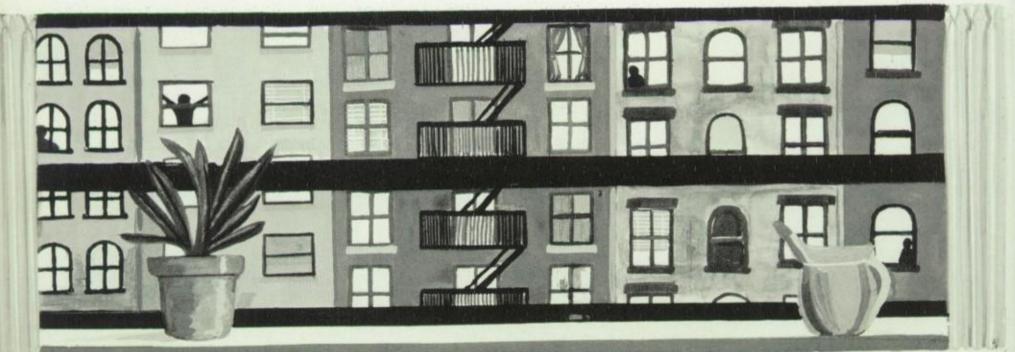
Teacher of Illustration



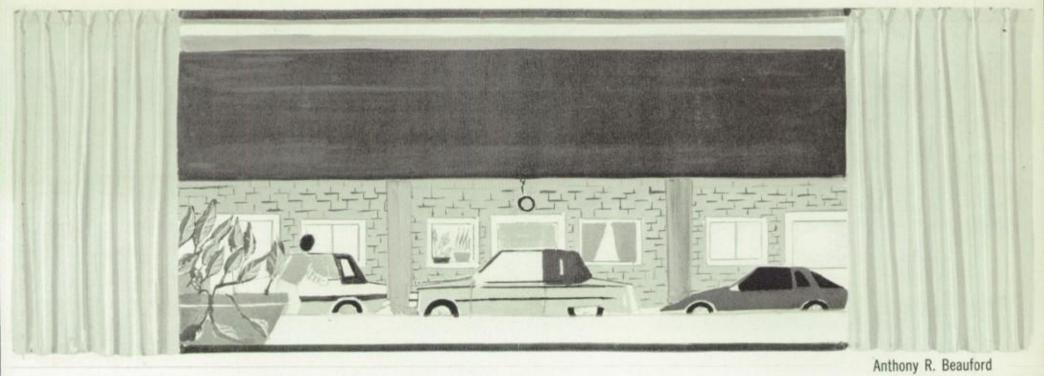
Billy J. Herring

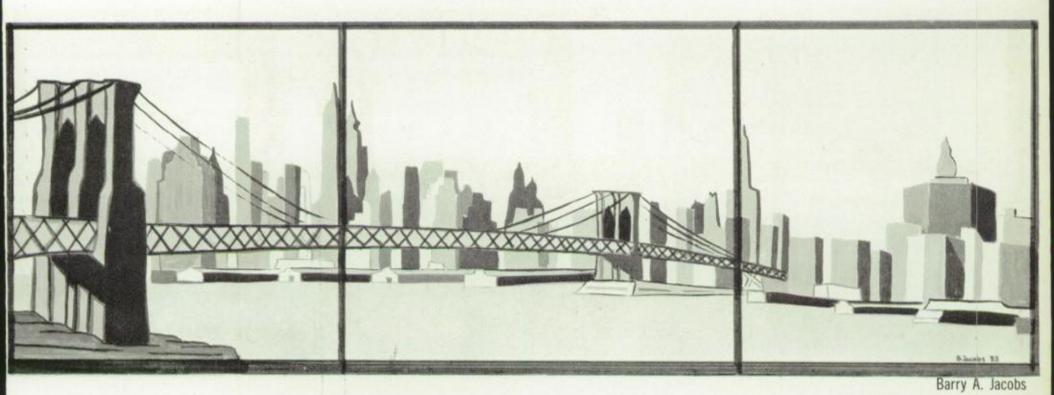


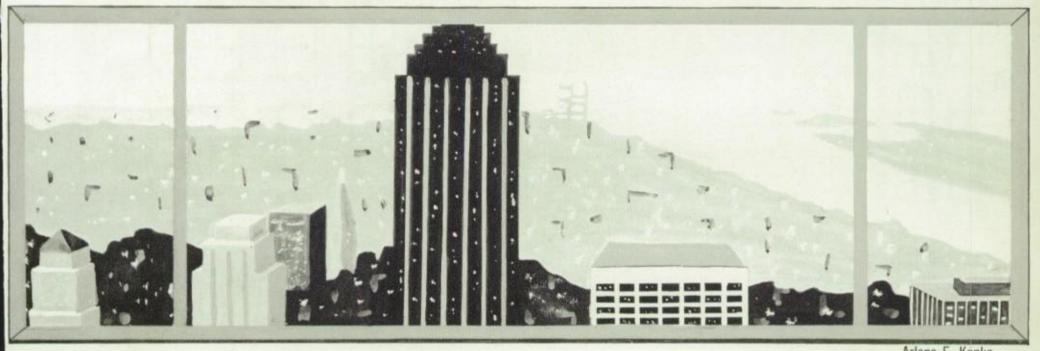
Orlando Smith



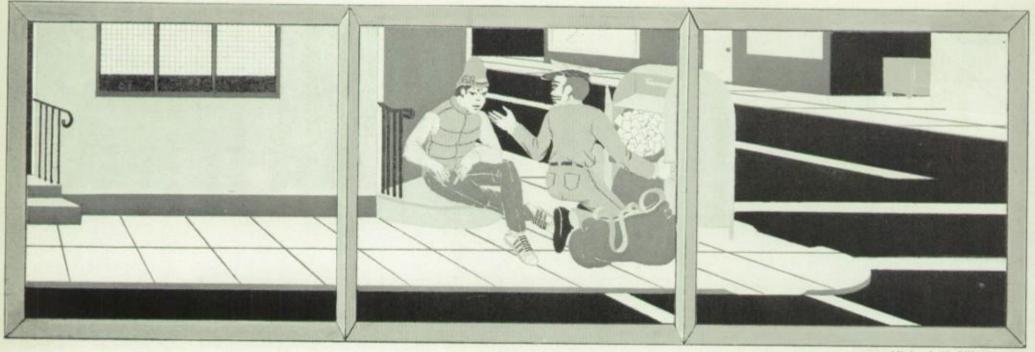
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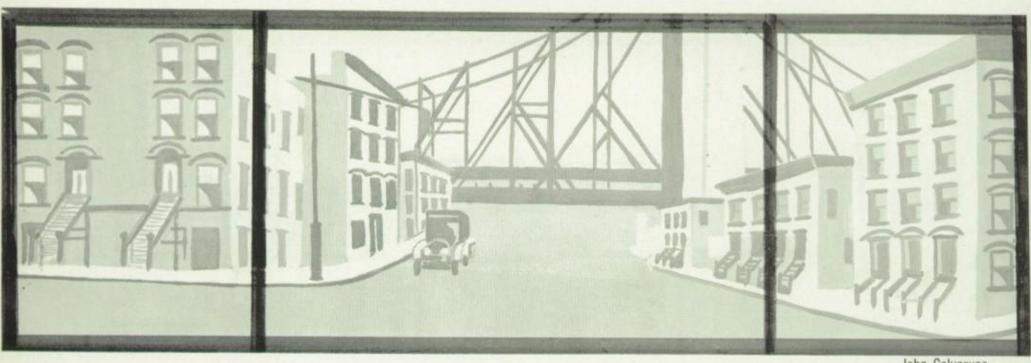




Arlene E. Kanka



Michael McAllister



John Calvaruso



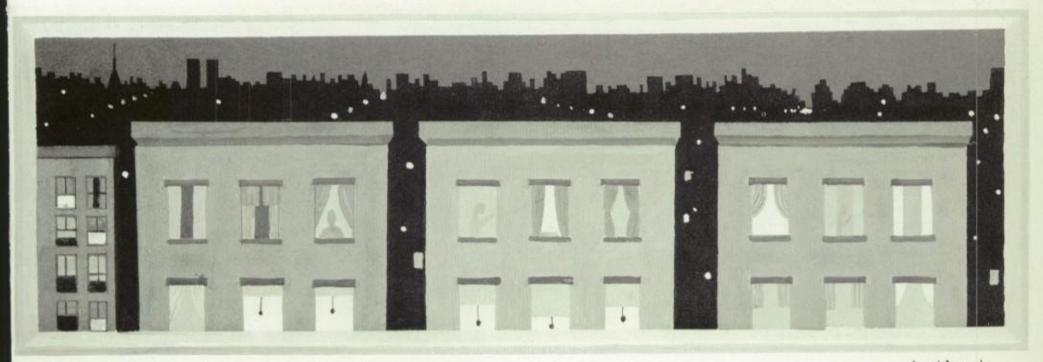
Eric P. McNeil



Jennifer R. Morrison



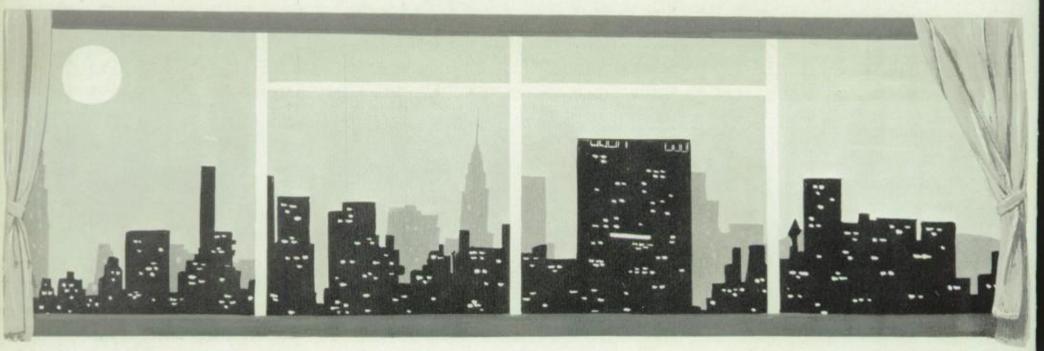
Darryl J. Adams



Angel Acevedo



Maria E. Piovanetti



Edwin A. Hernandez



Kwee-Liang Wang

# Entry's illustrious 330 year history. The role of the commercial artist has also shifted due to new technology and a corresponding need for varied skills and products. To meet the needs of the changing job market in commercial art, Art & Design, the only fully accredited public high school in the country devoted exclusively to preparing young people for careers in the visual arts, is constantly reviewing its course of study and making appropriate revisions.

Noduction

In the Spring of 1981, A&D TV produced "The Major Shops at the H.S. of Art & Design," to help 10th graders select their area of specialization. This was the first time videotape was used to help students see and hear the activities, projects and career opportunities offered in each major shop. Fittingly, this year's seniors, the first sophomore class to use video for guidance, was also responsible for updating and producing a new version of Major Shops.

The following pages document the process of revising the Major Shops videotape, which includes pre-production planning, examples of storyboards, on-location taping and final editing.

Carl Levine Executive Producer/Director A&D TV



### Observation

The class watches a demonstration of the U-matic editing system. This equipment will be used to integrate new footage with existing video tape material to produce revised edition.

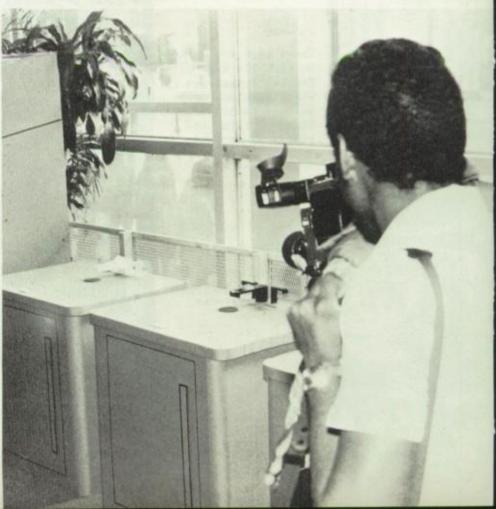


### Production

Mike Montez, Mike Thompson, and Carl Turner are setting up camera to cover Industrial Design Exhibit in February. Each segment of the new video tape will feature current classwork and outstanding individual student work.



Carl Turner video-taping design-models of bathroom fixtures, featured in the Industrial Design display. Newly created majors, such as Industrial Design and Interior Design were given priority.





# Logging

Producer Katie Kissane discusses sequences and timing with editor Andrea Torrillo, while Crystal Tucker logs and selects takes for inclusion in the new edition. Missing or flawed material is listed and scheduled for re-taping.



### **Editing**

Henry Regnault at the control panel of A+D/TV's U-matic editing system, is supervising the final integration of new and existing footage.



On Location: A Special Event
On a blustery spring day, the A+D/TV crew sets up on board the USS Intrepid, berthen on the North River, to record a portion of the 1983 A+D Fashion Show. Photos by Paul Lopez and Donna Clark.



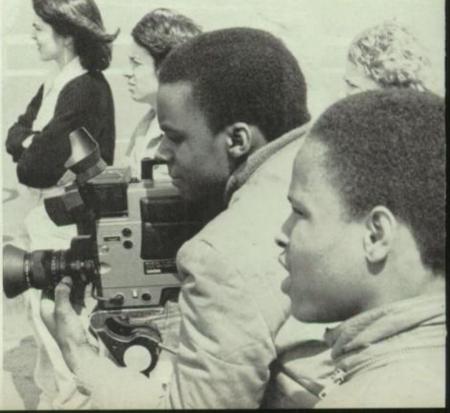


A+D/TV crew on board the Carrier U.S.S. Intrepid, video recording student designed and modeled spring and summer fashions.

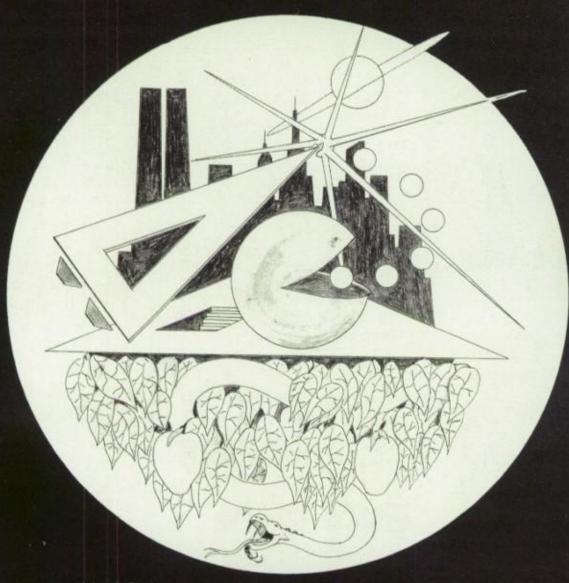








# Creative Mating



John P. Breen

New York? "Cats" on Broadway, three-card-monte players, street musicians with open cases to catch quarters, elephants parading through the Lincoln Tunnel, voices mumbling to themselves, the greening of Manhattan on St. Patrick's, the gentrification of West 80th Street, burnt out tenements with sheet metal eyes, bag ladies glaring out of doorways, Guardian Angels on Times Square platforms, fenced in trees, 5th Avenue at noon, waiting limousines, B-WAY smiles at Bloomie's, King Kong's brief return, Bellevue emergencies.

On and on, what will it be? How about a rock slide in Central Park, Dave's downtown, Chock Full o' Nuts, Joe DiMaggio, lunch at Burger King, architectural visions or just some lyrical musings?

As the preceding pages clearly illustrate our artistic ties with this great city, so too do the following few pages remind us of the literary connections as well.

John H. Browne, Teacher of English



Ingrid Torjesen

Katie Kissane: COFFEE — LIGHT SWEET AND LOW

Burr...
must be one somewhere.
Umbrella, inside out,
I'm tossing it.
There must be
refuge.

Chock Full O'Nuts, a dying breed . . . creeping to extinction with Nedicks.

The door vacuum-packed, the bond is broken. I enter to warmth and aroma down the aisle.

But one endeavor to complete
I feel lucky today.
Odds on my side.
Is that . . .?

I think I've got it.
Yes, I really think . . . maybe,
Yeah? — Yeah!
Just . . . a . . . little . . . s-h-o-v-e
Okay, okay . . . I've got it!
A Seat.

"What'll it be, Hon?"

Ingrid Torjesen: Faltered Memories

Catch me in the laughter of my broken smile Allow me to wake to see you clearly in the mystical lake.

The fallen leaves
of reddish-brown
I gave to you to follow
you down.
Pick up the petals
of a colored stem
and paint me red
through the bluish hem.

Catch me in the cry of my broken shout and then tell me again that's what life's all about. The Remedy

his bottle holding the white sparkle the excuse for a smile. Labeled to perfection or the shaded echoes receding in time, it still holds the answer for a little while. No matter a gleaming quantity or a shiny sip, for every drop rewards the lasting memory of lip against lip.

Jessica Donahue:
DAVE'S LUNCHEONETTE

\*\*E xcuse me, pardon me," as I make my way down Canal Street, stepping over boxes of electrical tape and two dollar tee shirts, men and boys holding beer in paper bags, tell me they love me.

On the corner of Canal and Broadway is Dave's Luncheonette. Inside, Dave is behind the register; Frieda hassles him in Yiddish. They sell <u>the</u> original egg cream. There are hints of art deco on the doors, floors, counters, the clock and the sign outside.

"What'll it be, sweetie?"

I order my usual, cheeseburger deluxe, well done, and a lime ricky. Ooh, those French fries, so hot and mushy and salty. As usual I catch the cook in the back, leering at me, squinting his eyes, immersed in a cloud of steam and smoke.

In the wee morning hours, all the punks, hardcore tourists, rastafarrians, and too-high fashioners, pour out of the clubs, crawl onto the streets of lower Manhattan, many, eventually to Dave's.

Francis Vaccaro:

## THE DESTRUCTION OF OUR IDOLS

who was Joe DiMaggio? "A baseball player!" snaps a knowledgeable fan. "Mr. Coffee . . ." gurgles a child. "Man, a pinstripe dude," confesses a punk. "The last hero," grinds from the back of the bleachers where I see an ancient man with a Yankee hat perched on his head, and a pennant dangling from his wrists.

A grin comes to my face as I put down my soda and clamber over to him in anticipation of a wondrous discussion on my religion — baseball.

His aura of tobacco offends my nose yet my eyes see no pipe. "He was the only damned person who could hit the ball," he suddenly continued without the expected introduction.

"The last hero?" I dared utter, "Williams, Mantle, Aaron, Mays . . . they weren't?"

"Clumsy, all of them," he spat. He then rotated in his seat and put his arm around me, motioning to the field where the Yankees were hosting the Red Sox, and leading six to nothing in the third inning.

"Look at these guys! Why can't they be heroes? I'll tell you why. Heroes are not men; heroes are Greek gods. Heroes have dignity, honor, unassailable skill! Heroes have guts. They're not whimpering millionaires like these guys!" Visibly he was shaken as he growled on. "Heroes make the most out of all the humanness they own and relish life, challenge, perfection. They lead without shoving their way to the top. Win without snarling at the pitcher. Heroes are unquestionably natural men."

A glance at the play, and he continued staring at the distance in my eyes. "If you saw Number 5 circling third base, assured of reaching home. Positioning his lean, majestic figure in the outfield, confidently and gracefully catching any ball. Swinging that slow perfect swing, belting the hide for all it's worth, and striking out like a gentleman with the knowledge that next time, next time he was gonna' do it. Then, if you saw that, you would know it to be pearls of unflawed wisdom whenever you said, 'Joe DiMaggio was the last great American hero'."

He nodded and forgot me as he looked back to the playing field. Lou Piniella struck out and nearly twisted to the ground before he got a few words off to the umpire, Al Dullen.

A tear practically came to my eyes. Eyes that will never see a hero.



Vicki Levi: Rock Slide

Thinking back through time, when Central Park was my dad's backyard, I see Central Park West. Soccer, relays, stickball, frisbee, running, laughing, chasing balls. People, seemingly millions of people, biking, jogging, tanning, climbing. Jugglers to the center, singers to the left, music playing, people dancing. Picnics, parties, luncheons, outings — hotdog men and pretzel vendors. Marathons, protests, concerts, fireworks. The carousel, the bandshell, the zoo and, of course — the rock slide.

We discovered it; I know we did. Before we came, it could not have existed. Down the road we charged, racing for "our rock", three little steps which started us off, then the rest to climb. Sliding made it all worthwhile. On our backs, our fronts, in pairs, alone, we flew down, thrilled, captivated. We would stay for hours moving up and down, down and up, week after week, the same routine. It was the highlight of the weekend, and for my sister and me much more; we had discovered something special; we called it ours.

Time went on. My dad moved to Queens, and soon Central Park and the rock slide were no more.

Years passed on, feelings, ideas and visions of life changed — finding myself a freshman at A&D, and seeing Central Park in a different light, using it now as a campus. Every halfday after school, my friends and I'd head to the park. We'd trace a path right to the zoo, and there we'd sit by Hansel and Gretel's — talking, becoming "true friends". Moving on through May and June — boating, tanning, the carousel, Field Day, the bandshell, water fights, being with friends, feeling good.

Thinking back as a "senior" now, to true friends who are no more, to soccer games which ended and frisbees which flew away. Remembering things which once were special and realizing . . . trying to understand that "special" changes, that everything changes. Everything, except perhaps a rock slide able to endure the passage of time and the erosion of memory.

Judith Wilson:

Eating Onion Rings and Ham and Muenster Cheese Sandwiches with Lettuce, Tomatoes and Mayonnaise On a Roll in Burger King with Nin and Marcos

I

After all that screaming mess,

You know,

that laughing, energized, crazed frenzy

that everyone was born with.

It settled down. Some.

Out to the streets; noisy, pacing streets

Where no one focuses, unless he looks cute

Or her dress is too tight.

Oh laughter; sweet laughter

Echoes between the yellow blur and

the whining rear of the blue and white people carriers.

What will you have?

Oh, tell him. Go on! A big breath. O.K.

Start!

"I'd like a ham and muenster cheese sandwich, with lettuce, tomatoes and mayonnaise on a roll."

(Gasp!)

Quickly gulp and say,

"And don't forget the pickle!"

II

Walking on, arm in arm in arm

The illegal three in a line.

On the streets that's a no-no, but, we're friends

All friends

All one step, all one thought

Of relaxation and sweet laughter.

Through the shiny doors that bring warm smells

and pleasant light "Onion rings. Two."

Smile and eyes sparkle with the

secret of laughter.

Sweet laughter.

Run, quick! Up the stairs. Find a seat

and sigh.

All over? Not yet.

Begin the fun all over again.

Food! Food! Food!

And friends

Together in a haven of warmth.

III

ham and cheese onions and pickles

Together!

(What nonsense!)

What?

No!

While outside the rear of the unnerving

conglomerate;

The people, the cars, the smoke,

The magic

Together in a harmony that embodies every soul

and is set free in every sound,

In every movement

In every second!

I love it all

but most of all I love

the laughter

The sweet laughter.

TheaterHits

Paris R. Gamble

Roberta S. Freeman

















Paul A. Lopez

Students enrolled in Theater Arts participate in the development and construction of Art and Design's stage productions. This includes first hand experience in designing, building, painting and lighting full-sized sets.

For P.S. 59's spring production of the Wizard of Oz, Art and Design's Theatre Arts class designed and built houses for Munchkin Land. These houses were displayed in the Kenny Gallery along with props and photos of other shows during the Theatre Arts exhibition week of March first through fifteenth.

Harry LeMay, Teacher of Theater Arts



Robie L. Abramson Eric Acevedo Ramon Acosta Darryl J. Adams Annabelle I. Aquilar Chris P. Alevra Rufus Alexander Ronald A. Alleyne Stan G. Ailmarales Jose R. Alvarado Claudia X. Alvarez Mary E. Amella Janine M. Anfuso John G. Angelos Marc S. Ardizzone

Solange Argüello Ricardo A. Arroyo Theolynda Arthur Eugene Ashe Maria E. Ashley













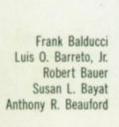








Shawn Atkinson Angela Avigliano Cynthia Ayala Randi J. Baird Vernon H. Baker





Jacqueline R. Briggs Brian Brockington Dawn M. Brown Luis A. Bruna Solomon Bryant

Robert W. Beazer William W. Bedula Milan Beleut

Angelo Belias Michael R. Benedon

Richie F. Berment Rachel J Bernstein

Dolores E. Berry Kaisem Bey Thierry Blain

Laurie E. Bligen Ravonda M. Blount Maya C. Blume Sherri Blyden

Arlene F. Boeschen

Starr L. Book Leonard Boss

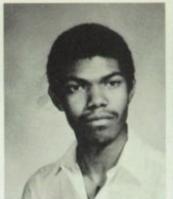
Michael G. Boruck Glenn G. Boucher Anthony V. Bourne

Wayne Bowen Charles T. Bradley Avril B. Branker Marcus C. Braxton John P. Breen











Fernando Calzolaio Guy C. Camara Denise L. Campbell Hilda C. Candelario Leanore M. Canepa

Dennis Bujan George E. Burles Benjamin C. Burton Luis Callardo John Calvaruso









Noelle Cangialosi Benjamin Cardona Angelo L. Carrasquillo Luz S. Carrion Lenore Casalta











Anna Chan Karen Chang











Sandy S. Chang Lisa D. Chatman Nin Chi Albert T. Chin Judy Chin



















Donna Marie Clark Pamela M. Clark Kenneth A. Clarke











Jerome Climer Kevin L. Coles Manuel A. Cordero Sean Council Frances L. Cozza





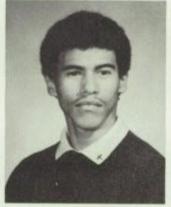




Jeania M. Crafton Dennis Crawford Coronnie Crocker Debbie Cruz Frederick E. Curtis

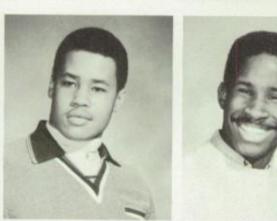








Jerome C. Darby Warren E. Dash Cathy A. Daskalakis Edward J. Davila André L. Davis











Norman A. Davis Timothy A. Davis Angelo T. DeBourg Denise D. DeCarlo Karen K. DeGrase





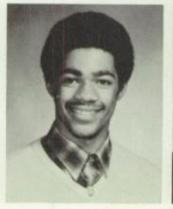






Michael A. Delepine Maria M. Delligatti Alice Delgado Randino Del Rosario Wilfredo Delvalle











Derrek Demary Kip Dennis Guy M. Derritt Frances Diaz Mayra Diaz

Hamilton Frith Sandra Espada Scott H. Eurich Gary D. Fairweather Heidi S. Falik

Raymond E. Farrugia

Jennifer E. Feilen Paul Feldman Patrick A. Felix Anthony G. Fergus

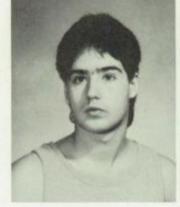
Milton A. Diaz Xavier Diaz Charles Dimarino Diana M. Dip Maurice P. Dogué

Agustin Dominguez Carolyn Dominguez Jessica A. Donahue

Ralph Dukes Wilmott D. Earle

Carolyn B. Earley Janice M. Edelman Moses Elkaim Hilton T. Ellis

Toure A. Embden









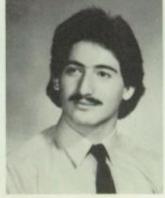


Omar E. Fernandez Randolph T. Fiqueroa Kelly A. Finn Joey A. Fiore Wilson J. Flores













Ann Gottlieb Rodney A. Grace Sonia N. Garcia Sabrina Graves

Charles D. Greene Kevin E. Green Patrick Greenfield Dara Greenwald Daniel S. Griffith Kristina R. Grunhoff Marina Gryuntal Thomas G. Guarnieri Jorge A. Guerrero Fred A. Guerriero German Guillen Phil A. Guzman Jacob M. Hammond Michael Hanley Jeffrey E. Harris Kevin Harris Marcia Harris Shawntina Harrod Anthony Hatziioannou Tracy A. Hawthorne

Nina W. Hecht Donde Lee Henderson James Henebry Edwin A. Hernandez Juan F. Hernandez











Wilfredo M. Hernandez Billy J. Herring Michael Heyward Yvette N. Heyward Karin L. Hogrebe





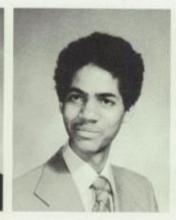






David M. Hollander Suzanne T. Hollywood Glenn J. Hough Keith Hunt Aurelia A. Hyman









Jerry lannuzo Issa Ibrahim Erik W. Jackson John B. Jackson Barry A. Jacobs









Dedra R. James David Joaquin Aida S. Johnson Morris N. Johnson Nathaniel E. Johnson









Patricia A. Johnson Terry T. Jones Rochelle Joyner Arlene E. Kanka Dina Kaplan









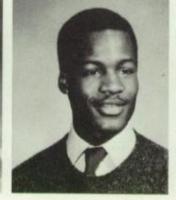


Thomas E. Kenney, Jr. Carl D. Kent Rebecca G. Keogh Lisa A. Kibbitt Inkyung Kim











Leia Kim Tae Sin J. Kim YouMin Kim Byron L. Kimbrough Tamara A. Kirkman

Katherine M. Kissane Kevin Klein Ilsun Ko Annie Kong Stella Koutalides Martina M. Kraus Thomas M. Krigger Efrat Kuperman Alyn M. Kushner Luis Lahens Tatman Lam James C. Lane William H. Lanza Rosie Lau Yasmin N. Lauz Annette M. Lavemour Judy Law B. J. Lech Elizabeth A. Lecky Connie Lee Doris M. Lee Eileen Lee Eve Lee Eun-Sun Lee Fen Lee

Hyeyoung Lee Mikyung Lee Vicky Levy Clifton Lewis Dezzie B. Ligon

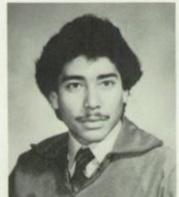


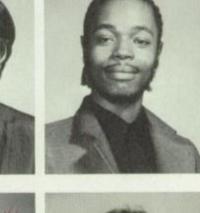
Richard Mercado Edith I. Merchant Sabrina E. Merrick Hancy Michel Diane R. Millar

Carlos Miller Kenneth J. Miller Olga Mirkin Charles Mitchell Christine Mollica Aaron Monett Michael Montez Sonia N. Montijo Constance E. Moodhe Annette M. Morales Mara E. Morales

Soverighna E. Morales Jennifer R. Morrison Frederick Moy Diana L. Muller

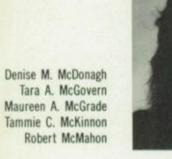
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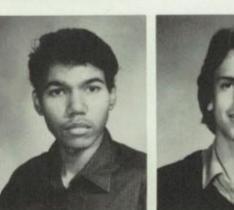










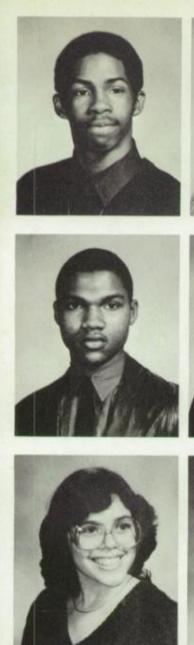








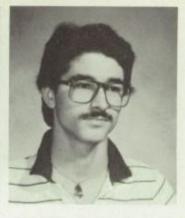
Darren McMillan Eric P. McNeil Edgardo Navarro Gene D. Negri Annette Negron











Michael A. Nelson Carolyn M. Nembhard Raul Nieves Wanda Nieves John R. Nimmo







Kelvin P. Oden Nina Ohotin Joe Y. On Oscar A. Ortega Lorna Ortiz











Zoraida Ortiz Jorge E. Pabon Mary A. Padilla Angel A. Pagan Maribel Pagan



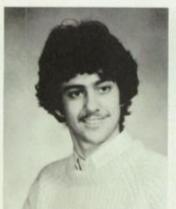








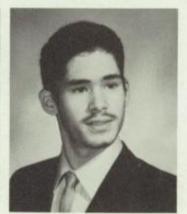
Eric J. Palma Maria Pappas Miguel A. Pares Sunny Park Peter R. Peralo











David B. Perez Irma Perez Juan Perez Martha Perez Rafael Perez





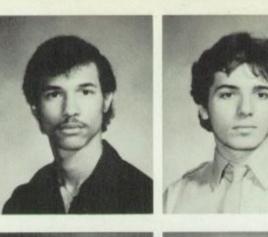






Darly E. Pernett Greta E. Perr Deirdre N. Phillips Maria E. Piovanetti Betsy Plevritis

Roberto A. Polanco George C. E. Polis Albert C. Popa Lisa R. Postell Elizabeth A. Press



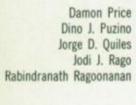












Milton E. Ramirez Ada L. Ramos Jason H. Ramos Robert A. Reddick











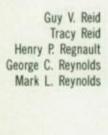






















Constance J. Rice Egan R. Richards Charles V. Richardson Edward Rivera Sonia N. Rivera







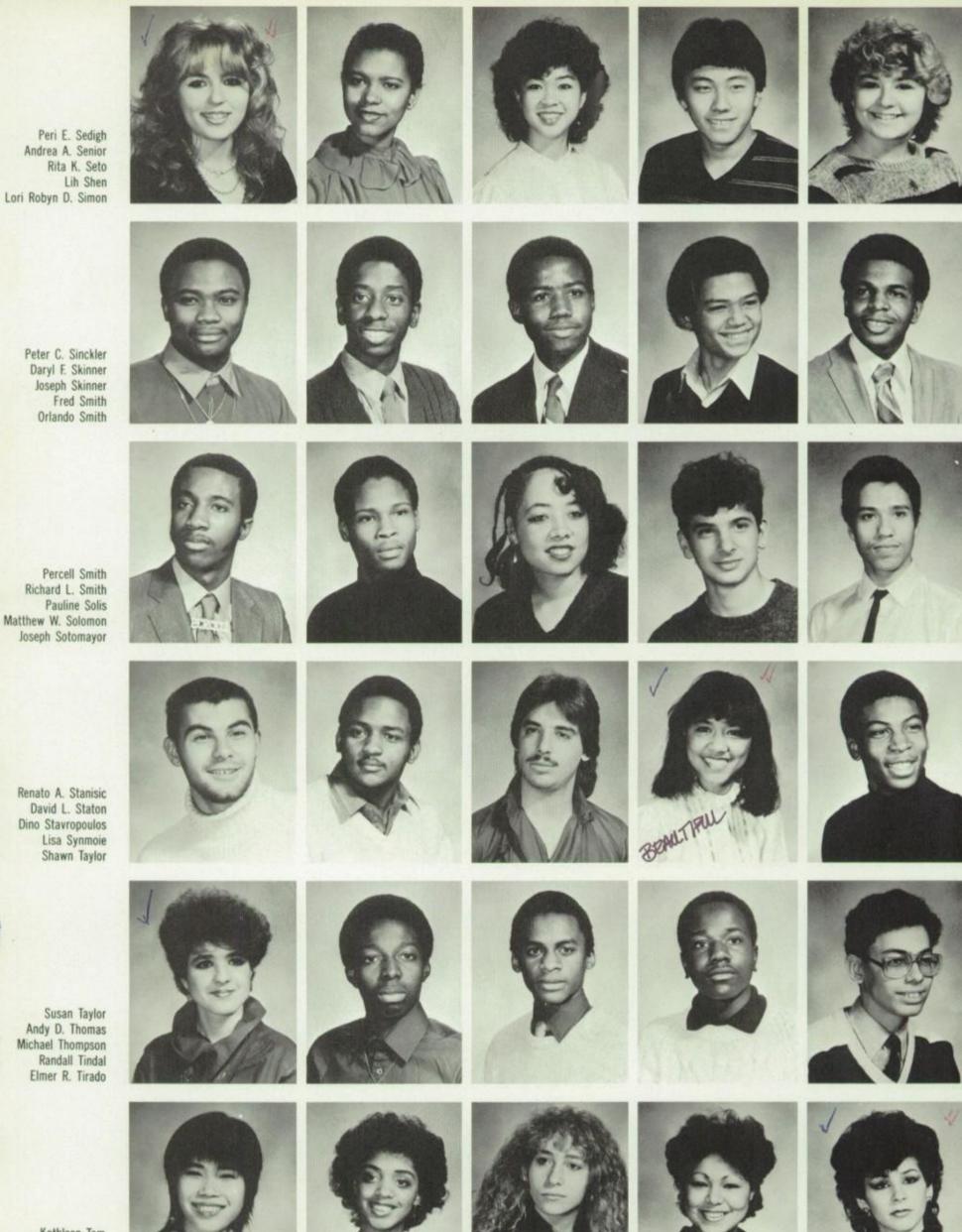




Donna M. Rivers Gil Robles Arcelio Rodriguez Jeanette Rodriguez Martha G. Rodriguez



Leticia Santos James L. Sarnicola Ashadali Satchu Gregory Scott Matthew D. Schwartz



Kathleen Tom Linnette Tompkins Ingrid Torjesen Noemi Toro Andrea Torrillo



Paul White

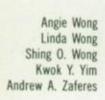
Robert E. Williams
Judith E. Wilson
Blair A. Winston
James P. Winter
Dawn M. Wolf

















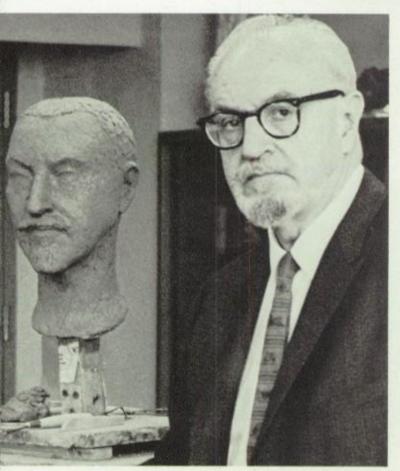






John A. Zaferes

An early S.I.A. class in drawing at the Metropolitan Museum of Art. JBK instructs at right.



JBK poses for Cavallito bust to go into Kenny Gallery, 1966

### Advisory Commission members Vladimir Kagan and Tom Naegele

in JBK's office, spring 1962

### TO THE CLASS OF A & D'83

Dear students:

Your school has a great history, a noble tradition, and you, boys and girls, are an important part of that tradition.

You will continue to be part of that tradition long after you have ceased to be boys and girls and have become men and women, raising families, working at jobs in the art field, (some of you may become teachers at A & D), some of you will establish your own art agencies, while others will find careers unrelated to art.

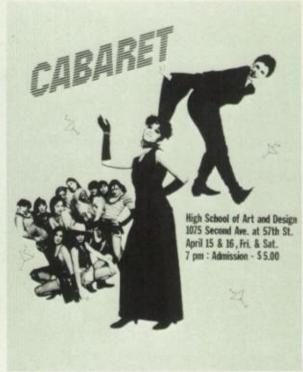
No matter what your life work becomes, you will always be alumni of a great school — part of an honorable tradition.

Never let your Alma Mater down.

John B Itenny



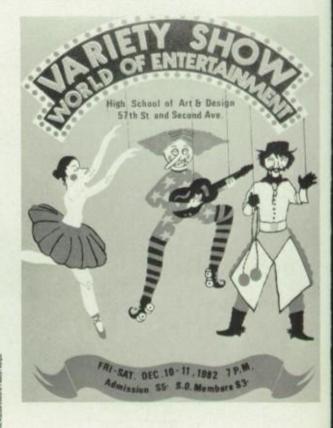


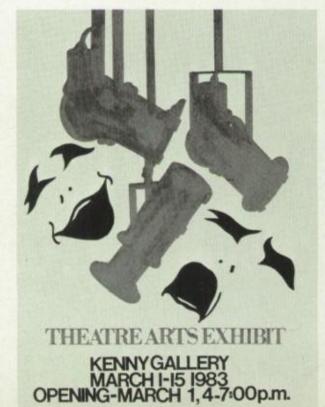


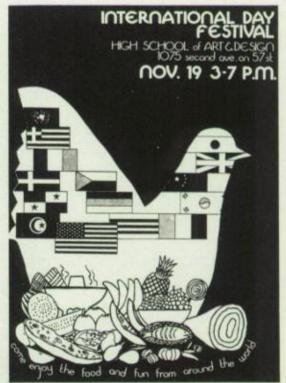












PRINCIPAL: Dr. Irwin M. Gross

ASSISTANT PRINCIPALS/ADMINISTRATION

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Julius Sarroff - Health Education & Music

Ellwood M. White - Photography

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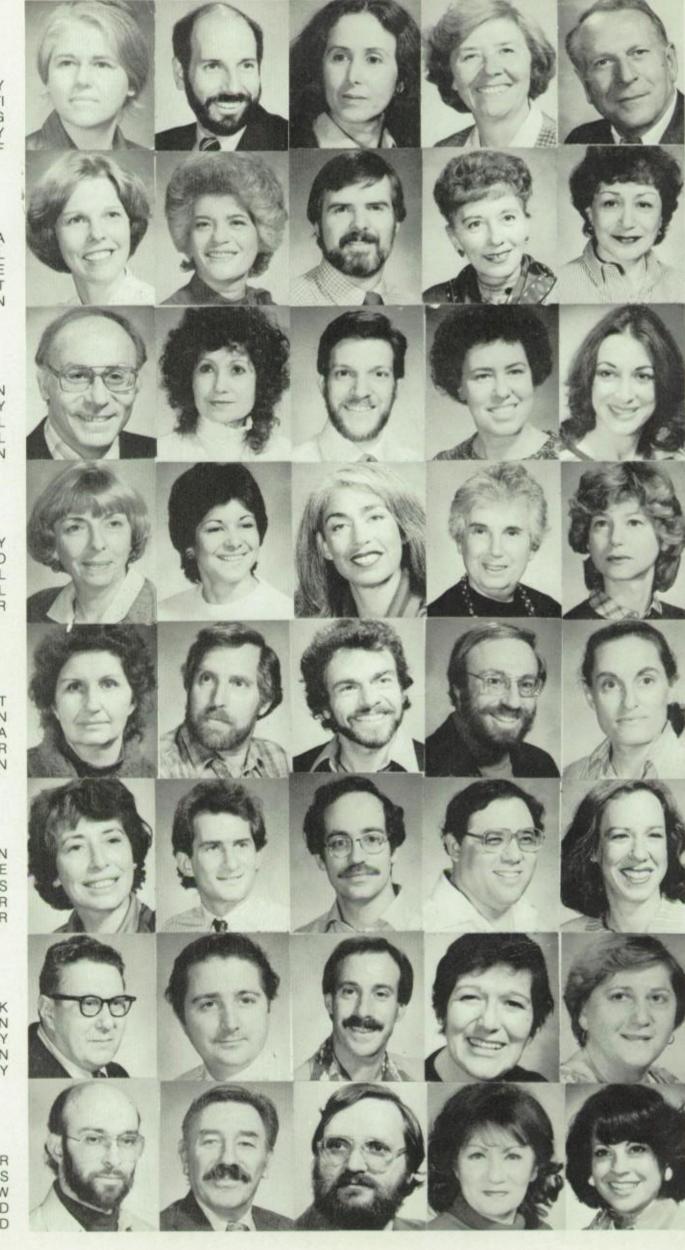
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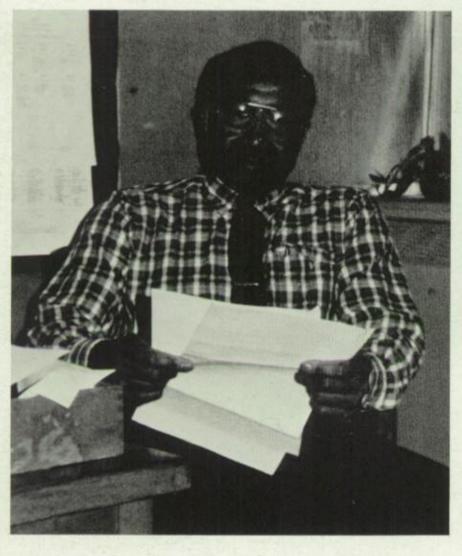
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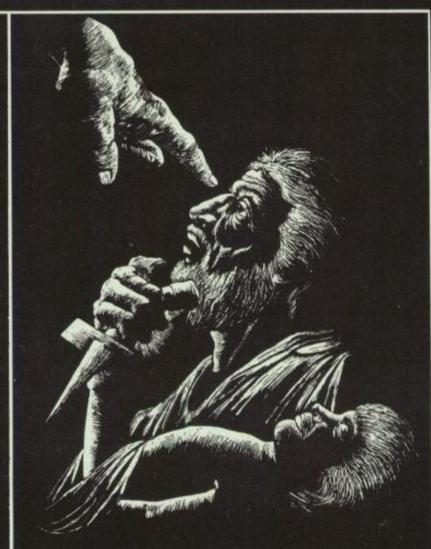






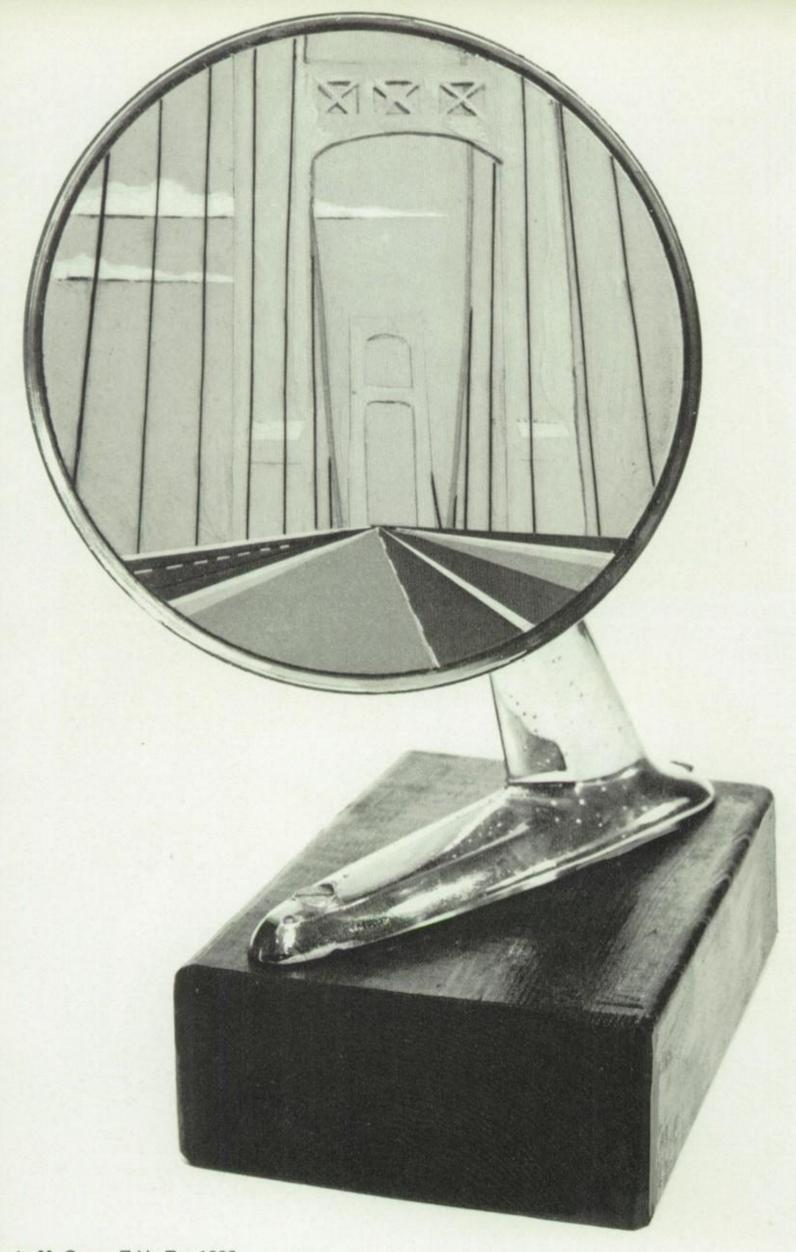
## Faculty Art



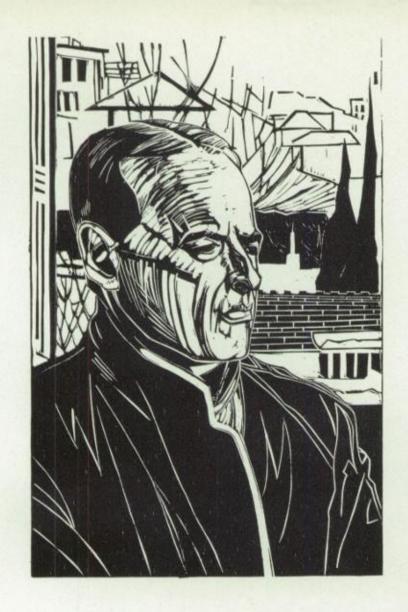


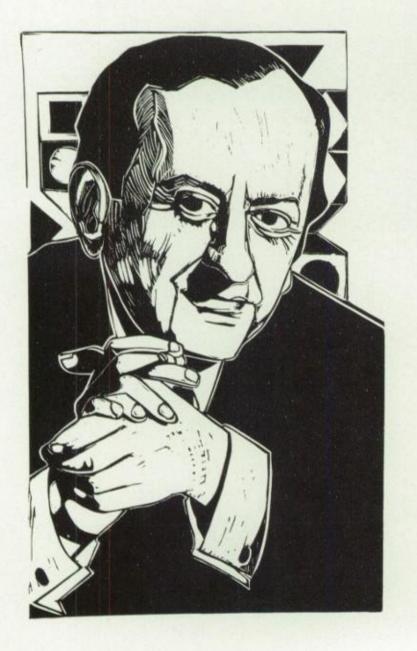






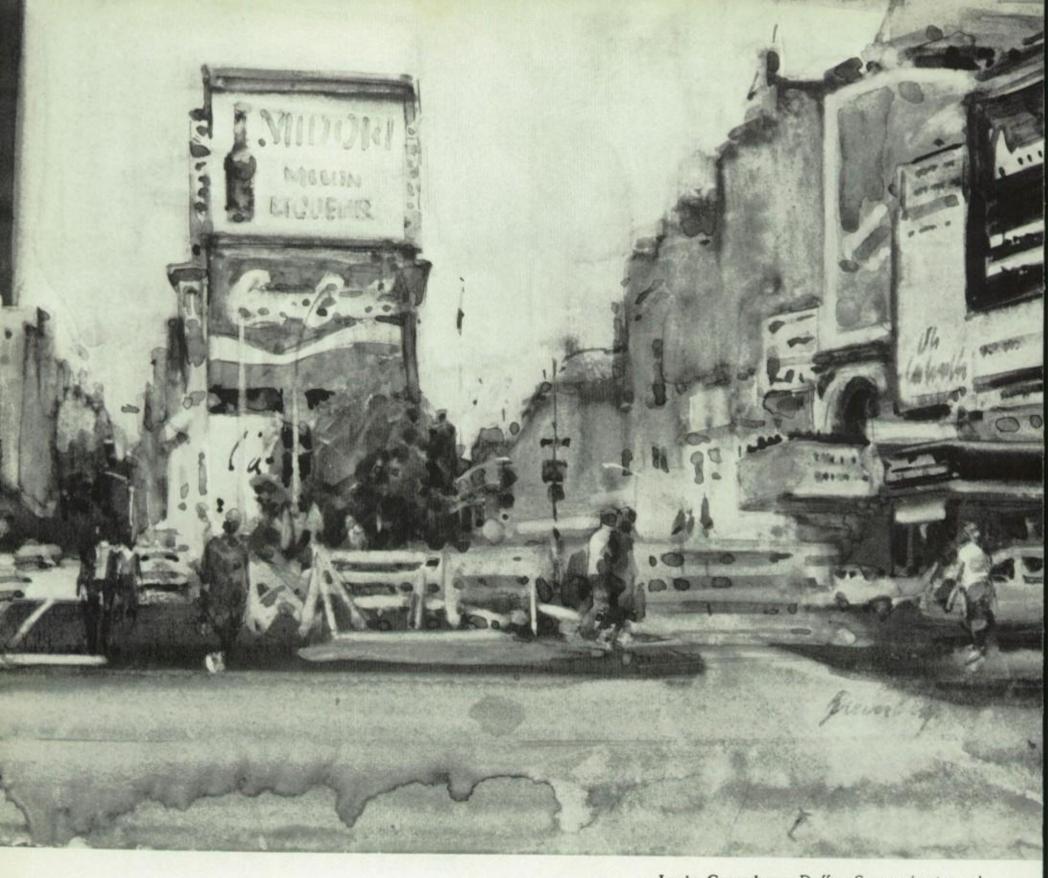
Irwin M. Gross: Table Top 1982







Suzanne Osterweil-Weber: Three Woodcut Portraits,
Witold Gombrowicz
Hart Crane
André Malraux



Irwin Greenberg: Duffey Square/water color



Phyllista Cathy—She is 14. Her problems seem creer whelming: New York, after life on her sunlit West Indies stand, is crid, cruel and filthy. She is insulted daily and is beaten up by classmates. What Phyllisia needs. God not being interested, is a friend.

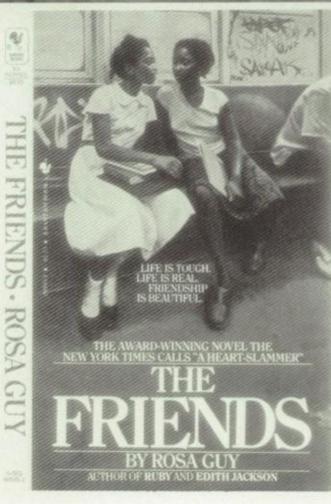
Edith Jackson—She is 15. Her clothes unpressed, her stockings bagging with hig holes. She is a ragamuffin. Her knowledge of school studies is zero. She has no parents she swears and she steals. But she is kind and offers her friendship and protection to Phyllissa. And so begins the struggle that is the heart of this very important book the fight to gain perception of one's own real character; the grim struggle for self-knowledge."

—West Walter, THE NEW YORK TIMES.

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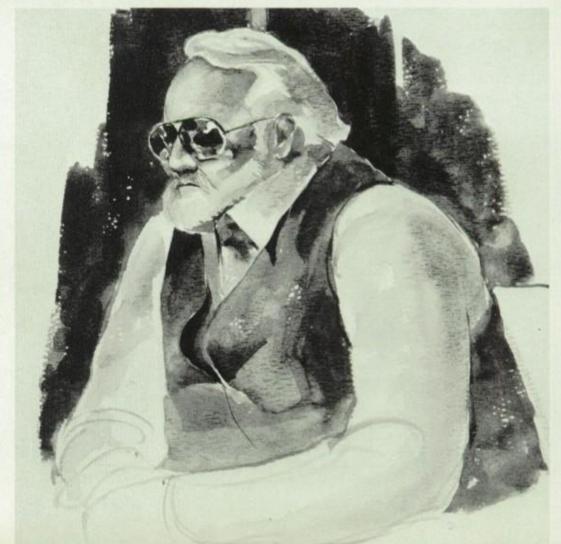
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Max Ginsburg: Bantam Books cover illustration 1982/oil on panel



Irving Docktor: Sketch Class, 1982/water color



Frank Iovino: Irv Docktor, 1982/water color

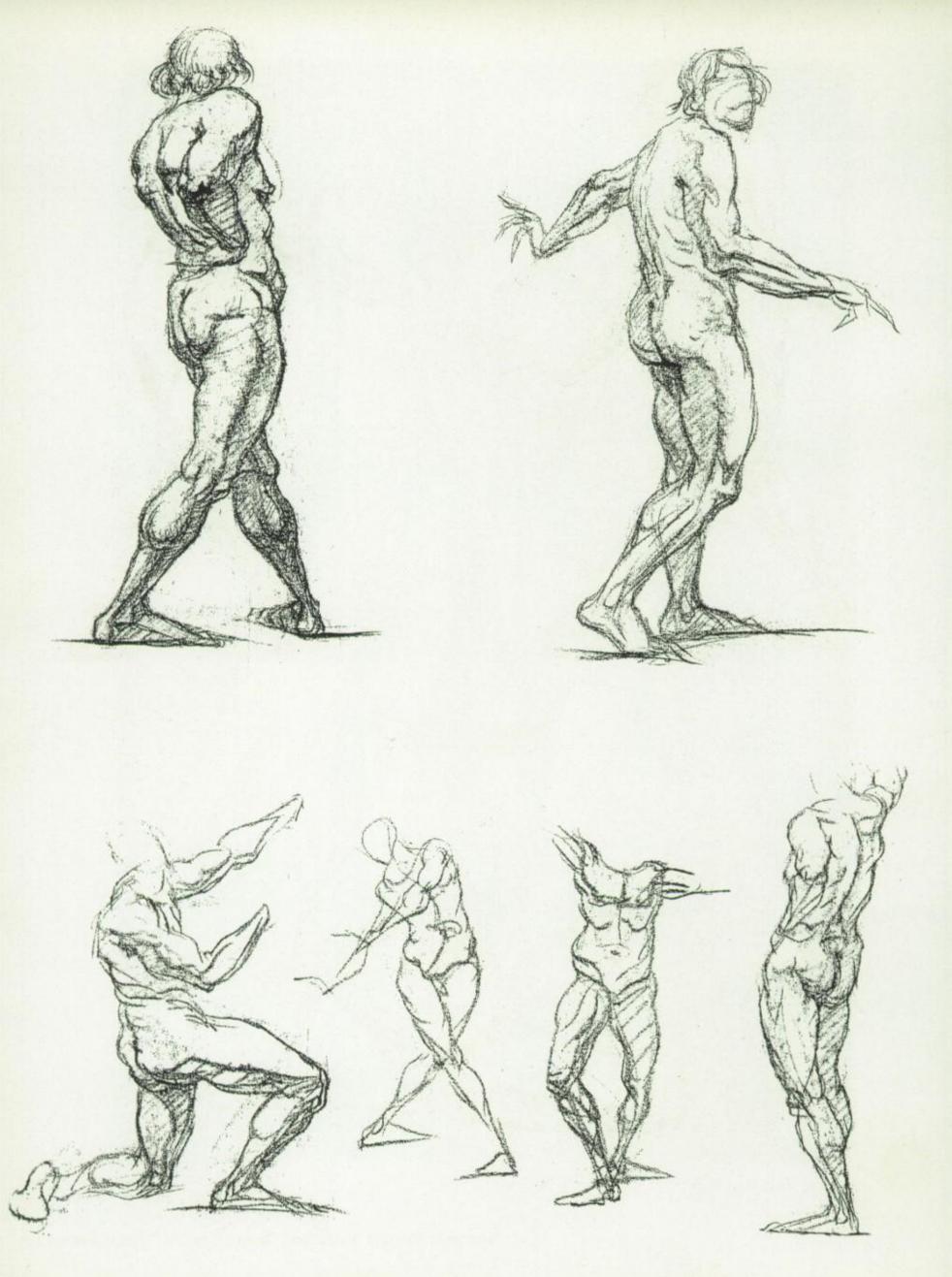


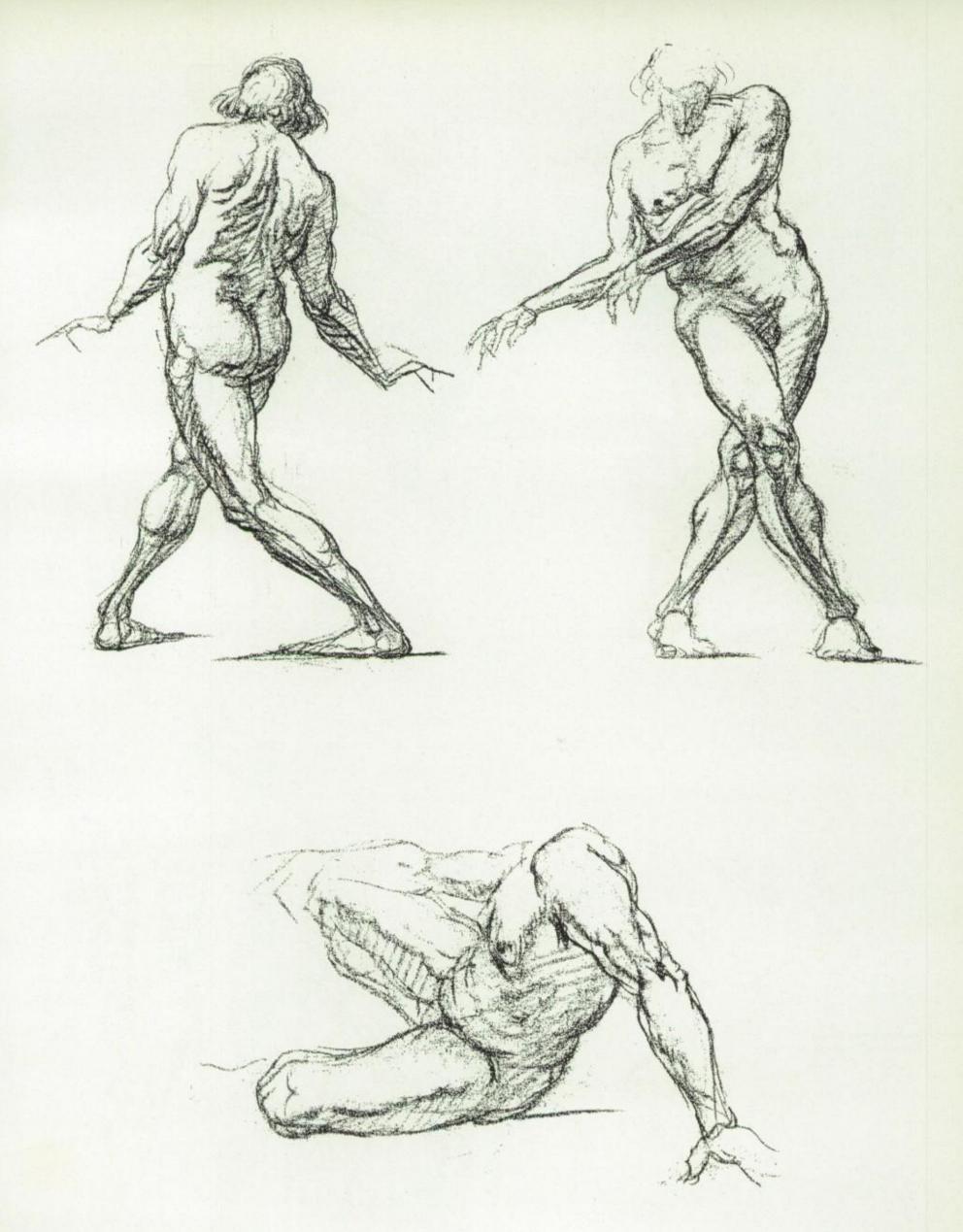


James Graves: Portrait of a Young Lady, 1983/oil on canvas



George Jellinek: Ballet de Danse, 1982/etching

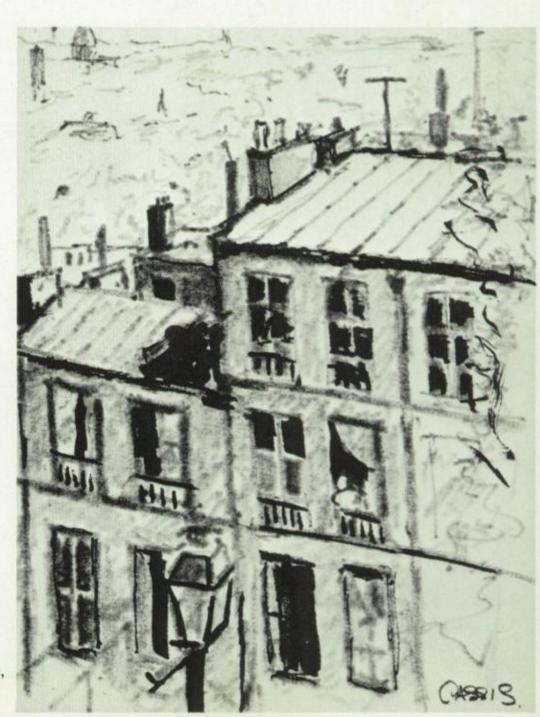




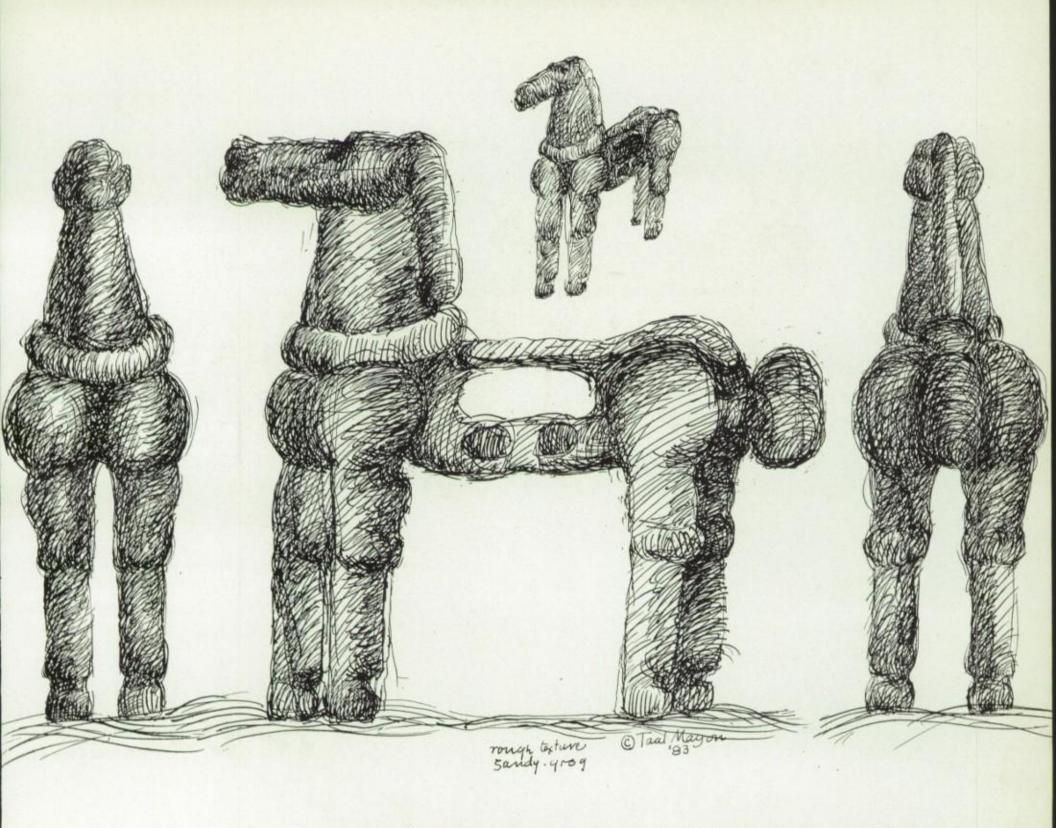
David L. Pakter: Anatomical Gesture Studies, 1983/conté crayon



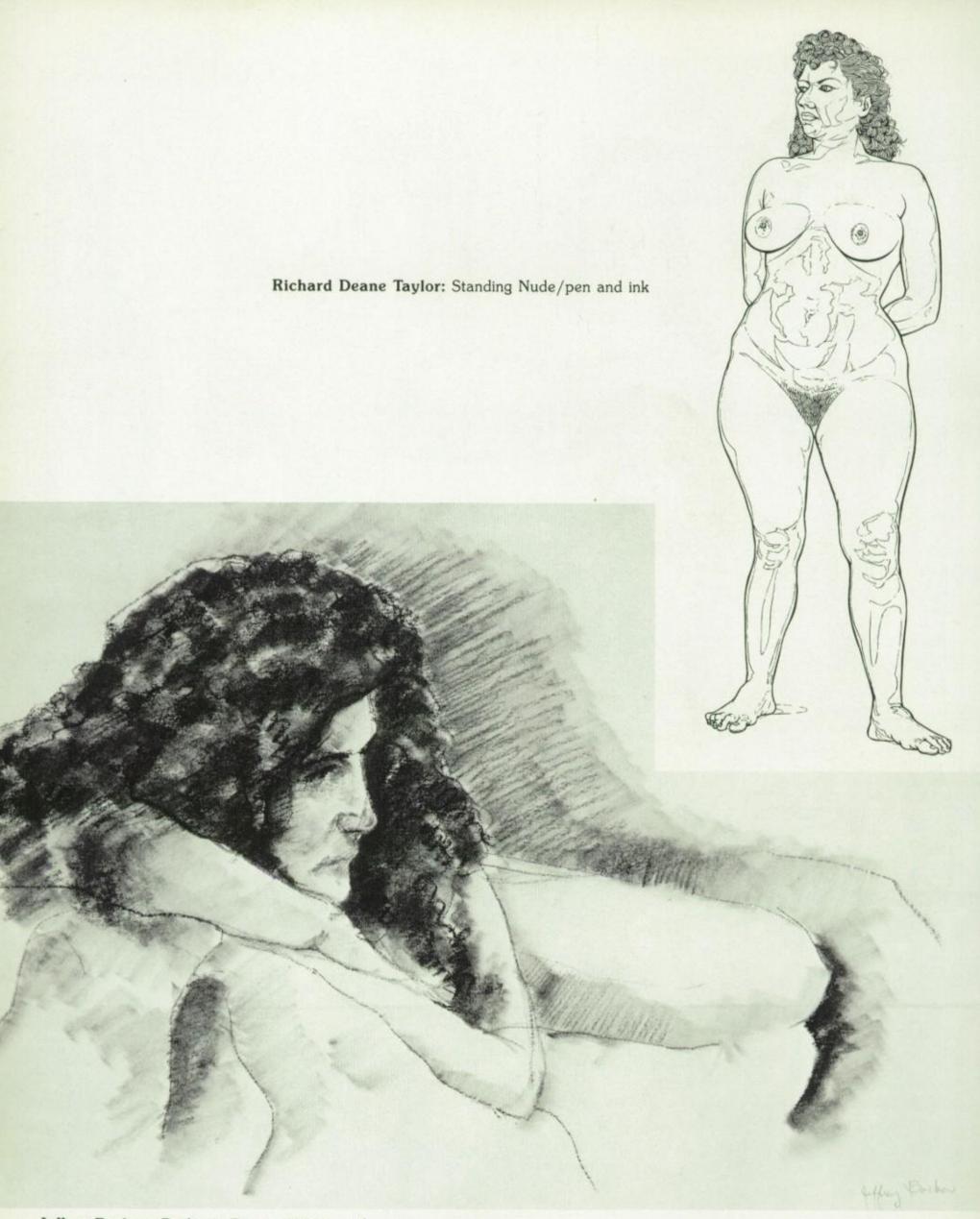
Albert Jamieson: Racing Gauchos, 1983/pen and ink



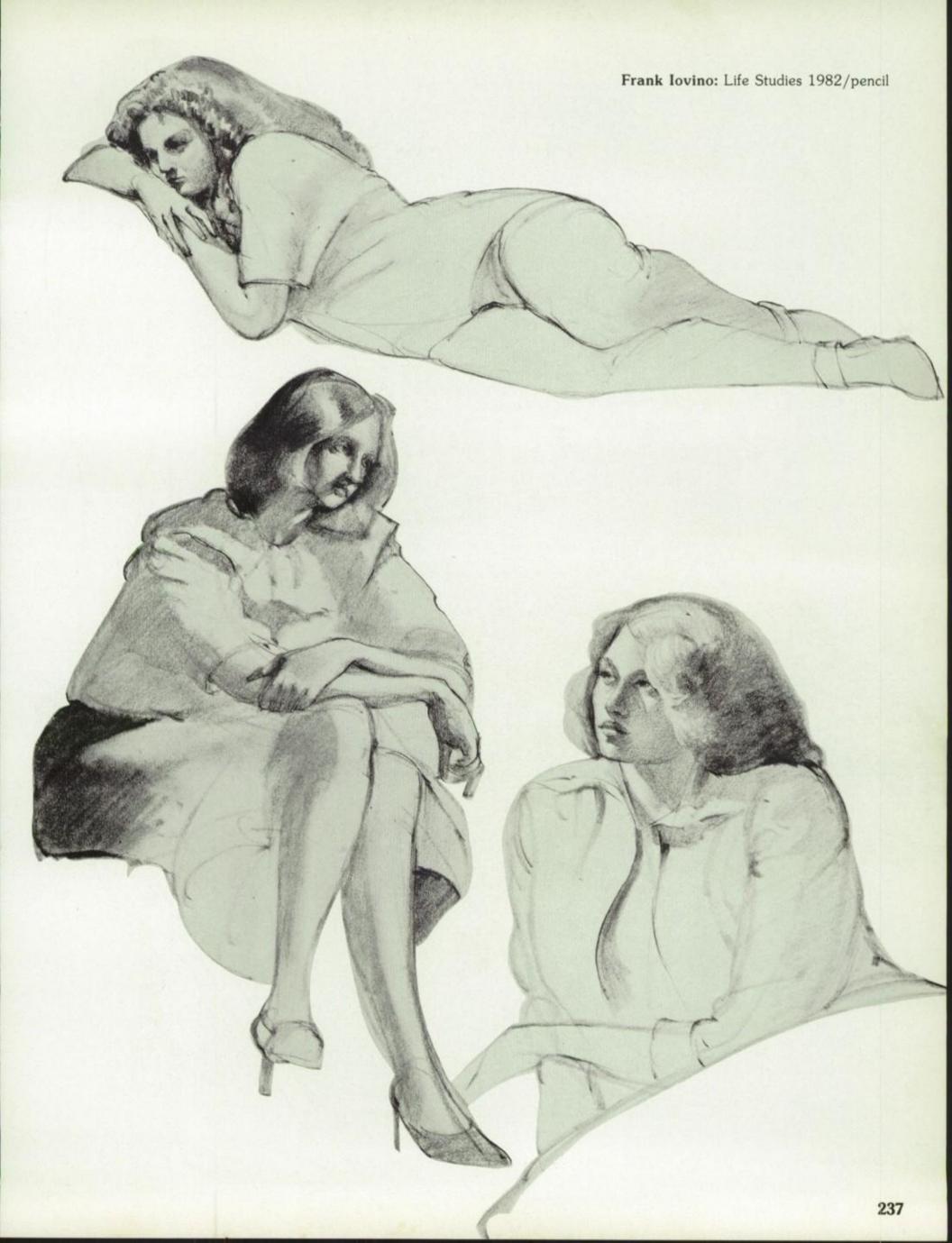
**Keith Cassis:** View from Montmartre, 1979/felt markers

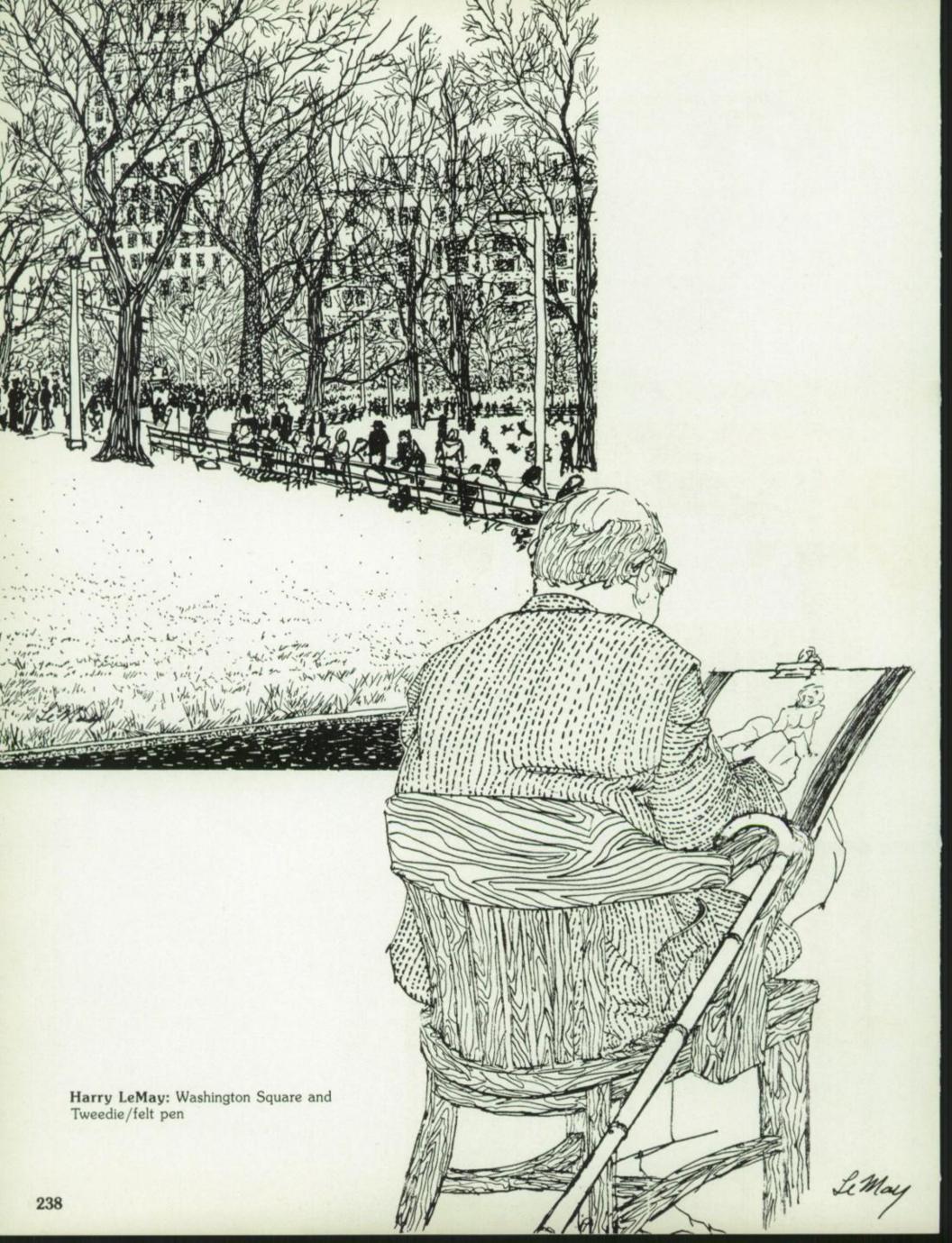


Taal Mayon (Umberto Gonzalez): Sketch for a Sculpture, 1983/pen and ink



Jeffrey Borkon: Reclining Figure, 1982/conté crayon





Gloria Topper: View from Village Window/Pen and Wash





Dave Brenner: Broken Window, Spain 1977

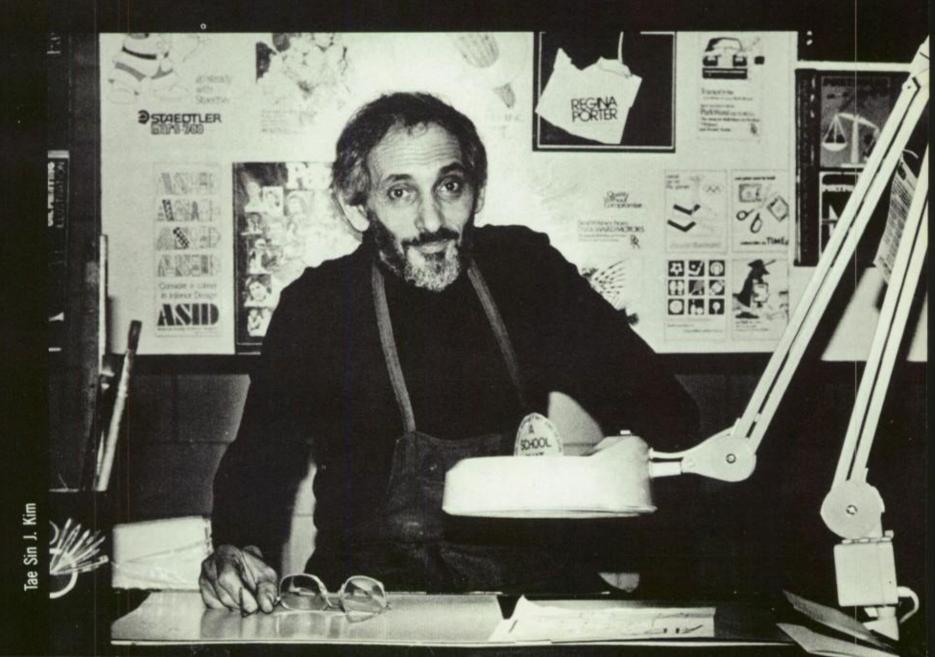


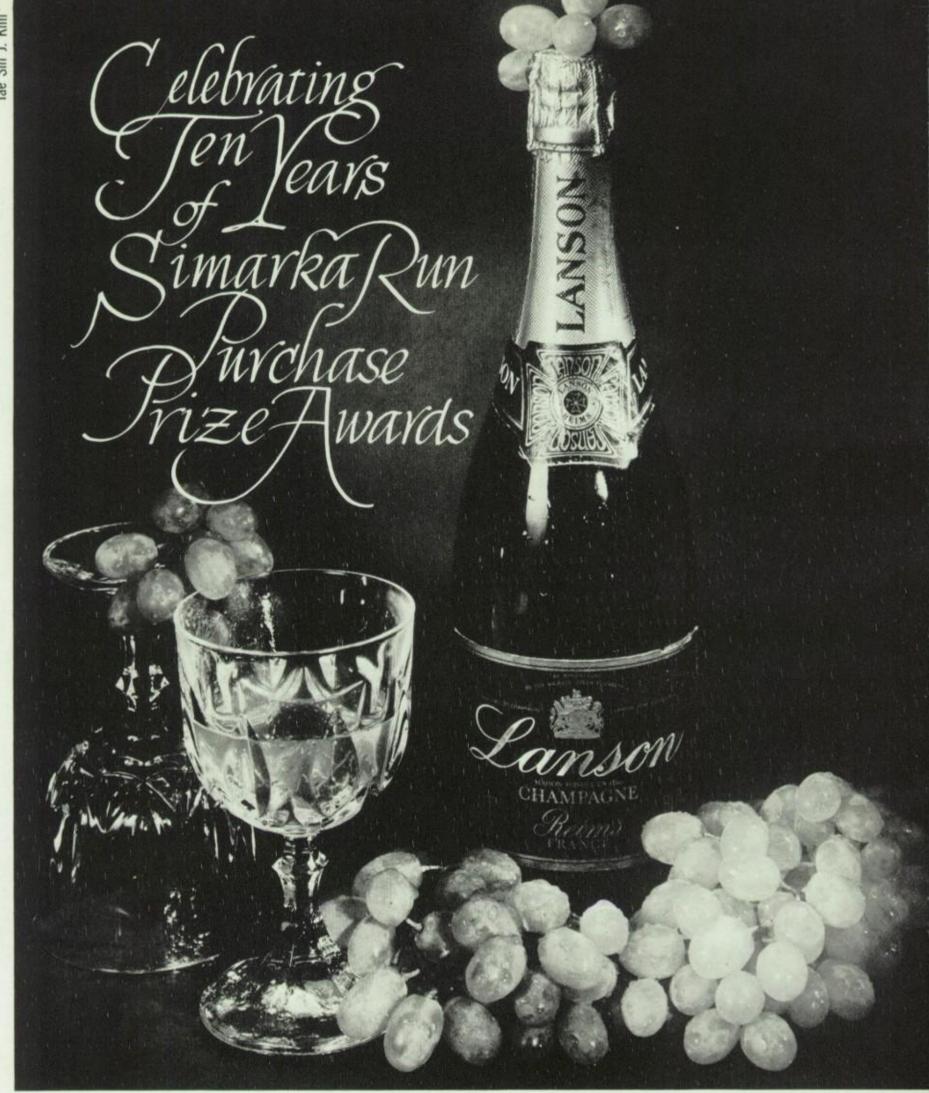
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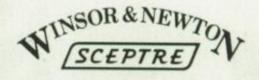
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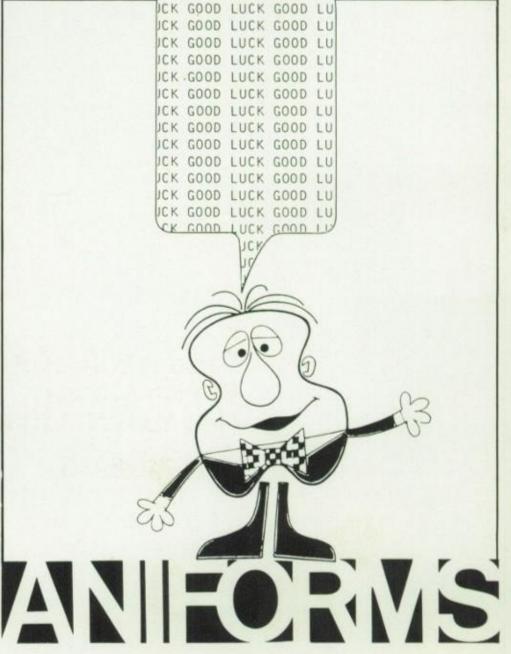






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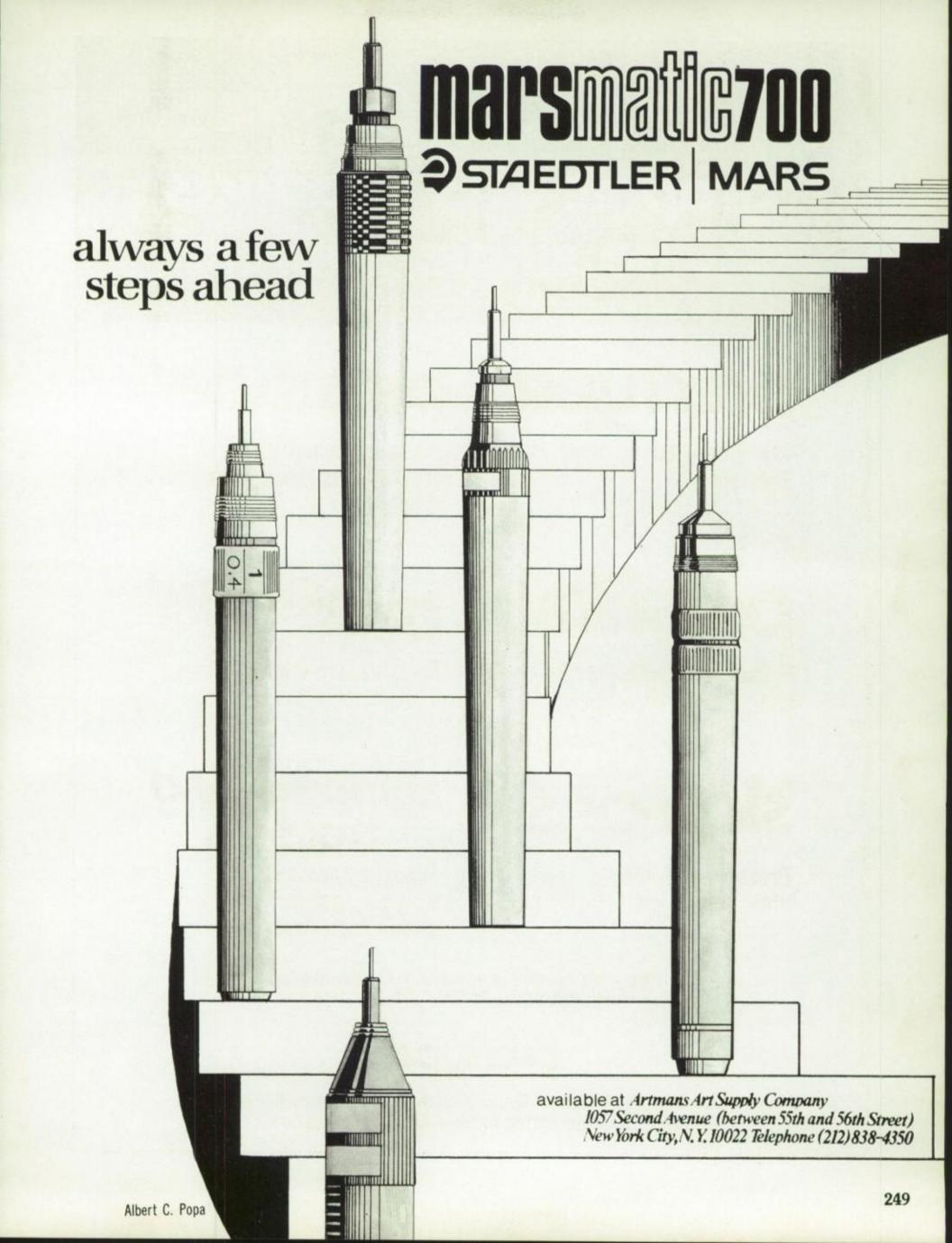
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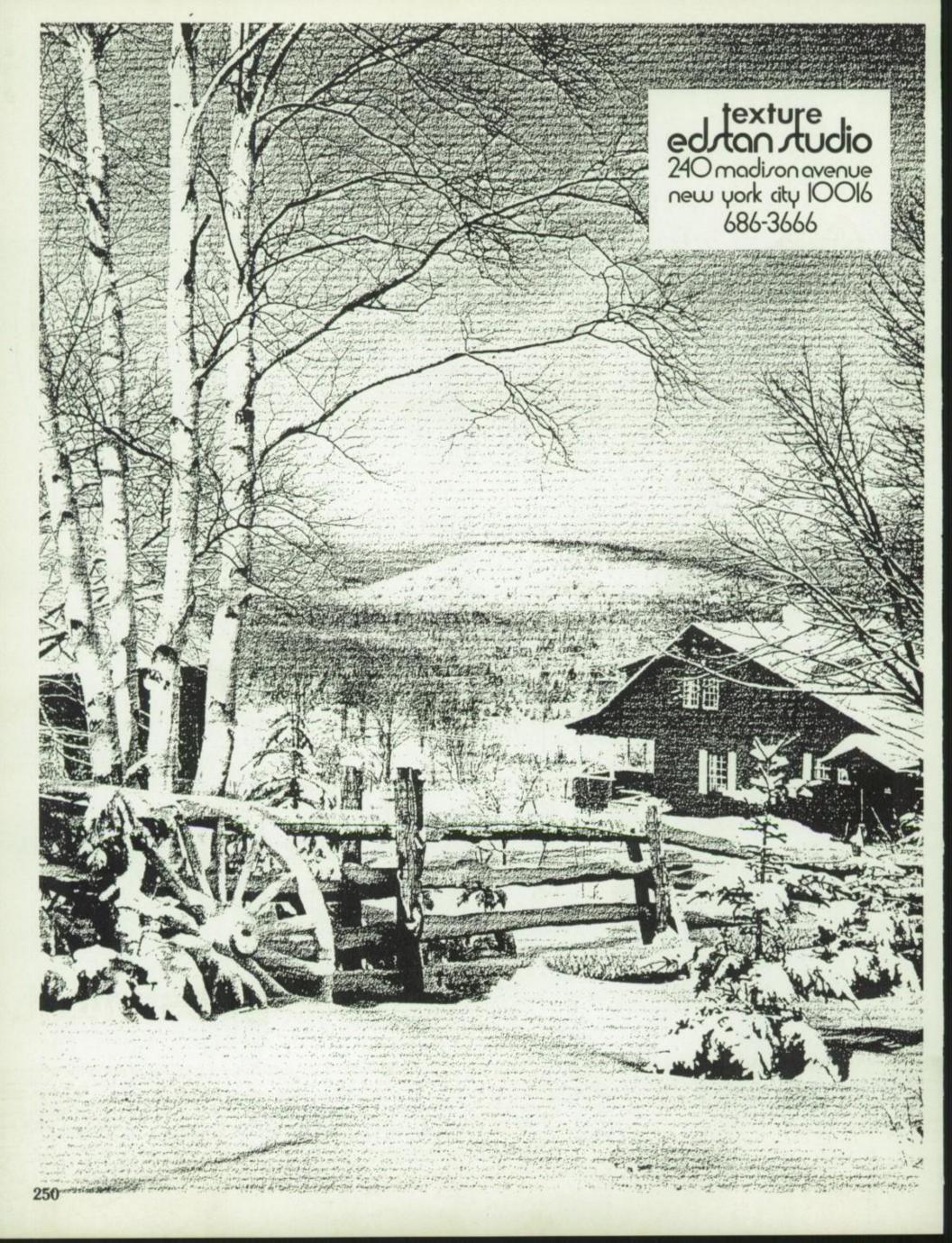
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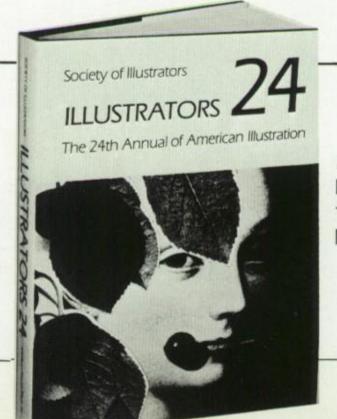
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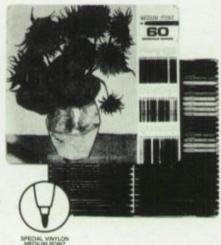
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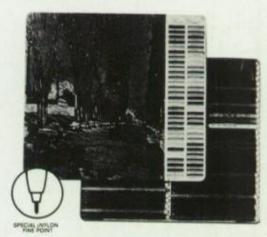
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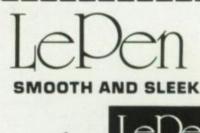
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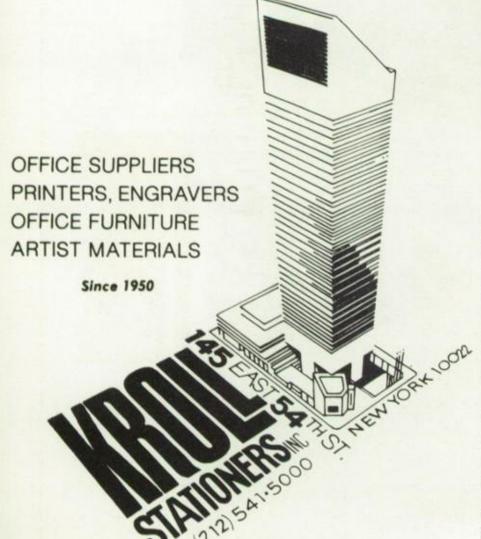
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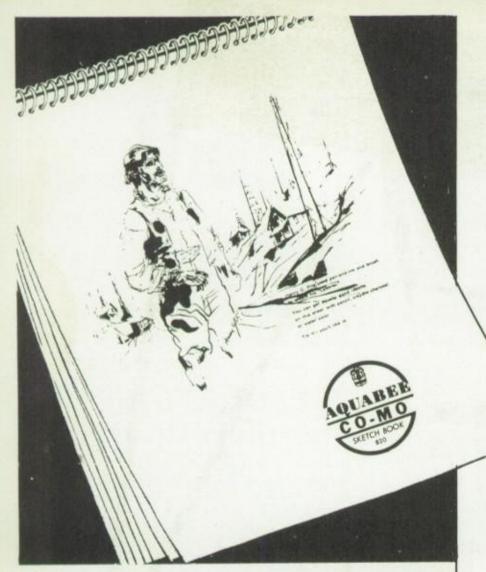
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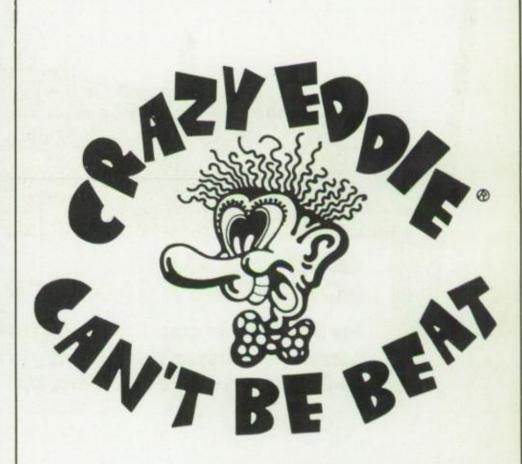
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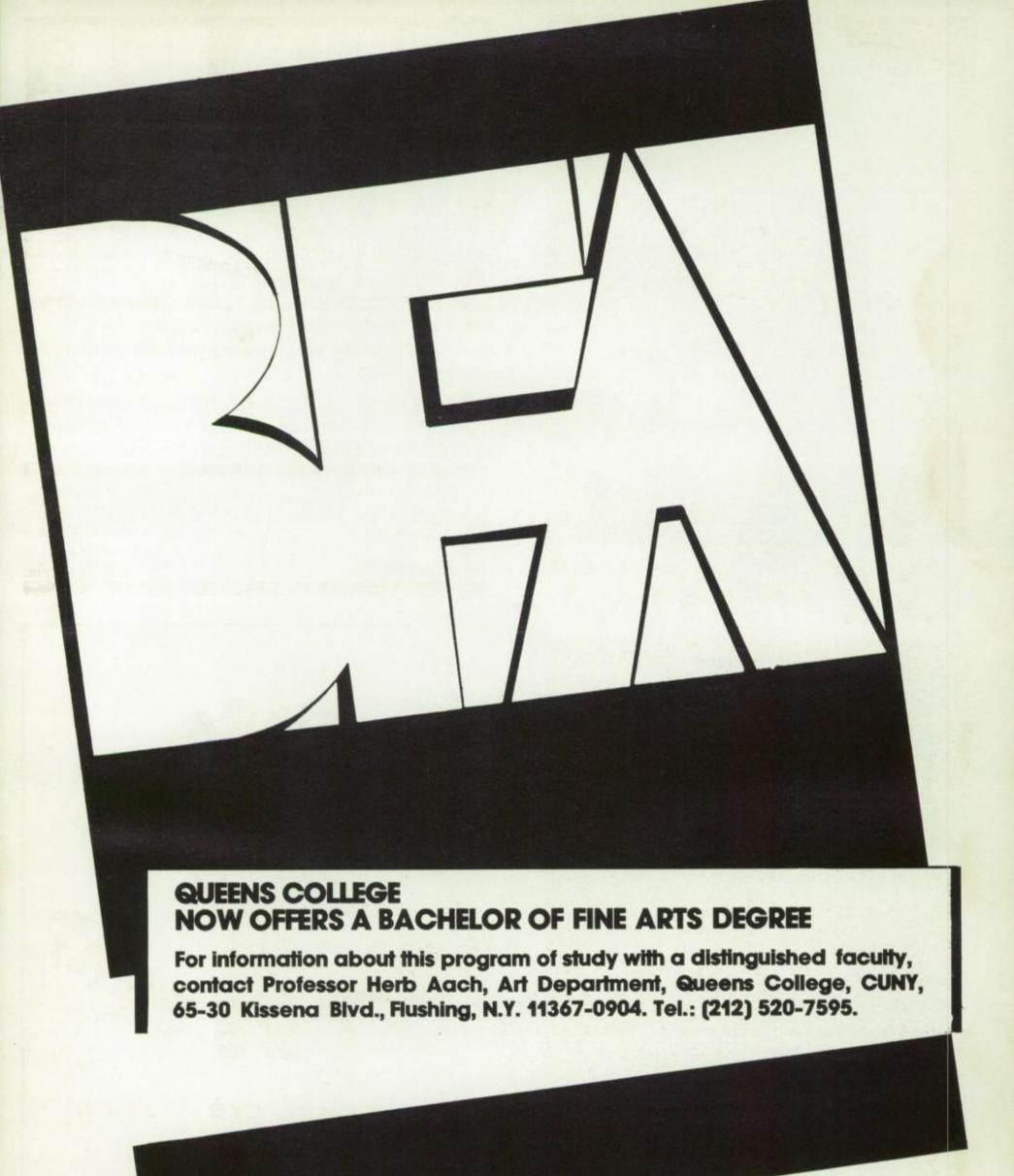
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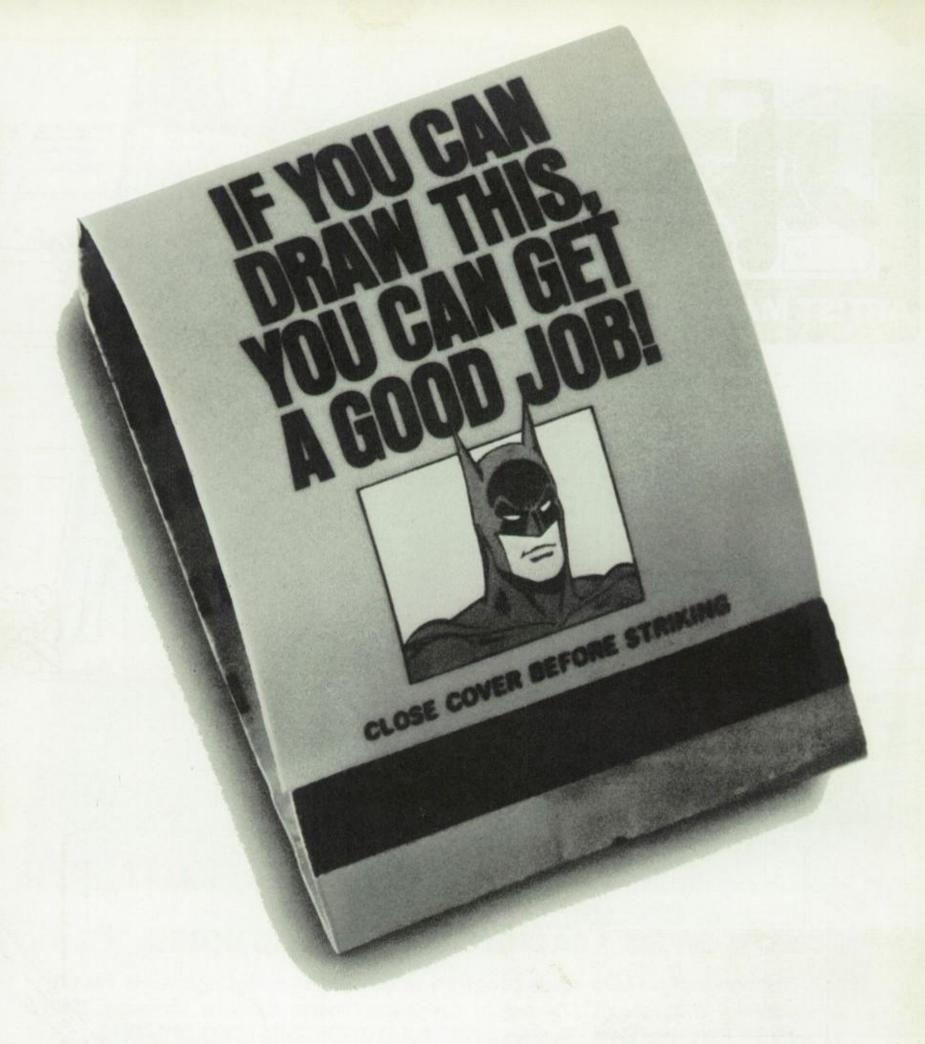
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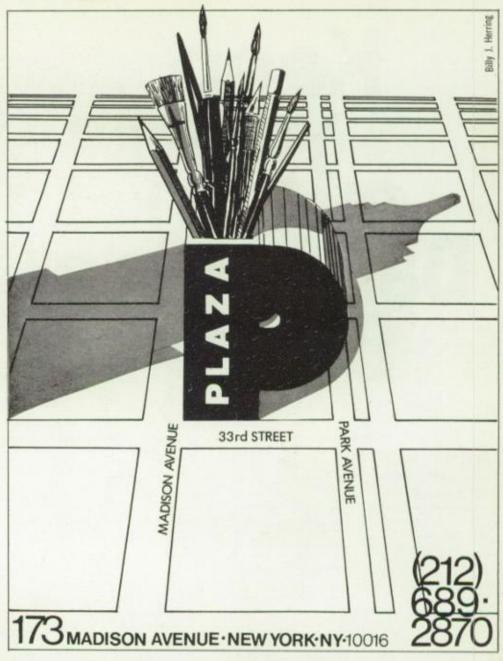
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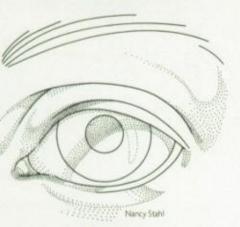
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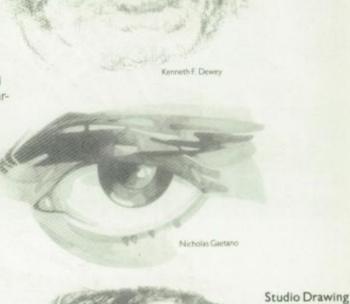
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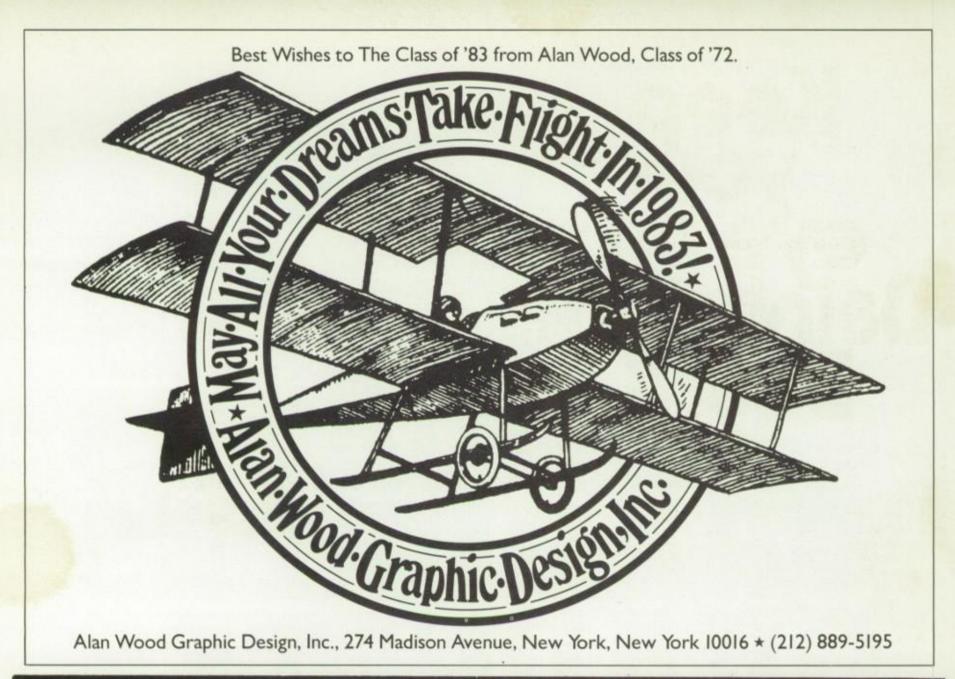


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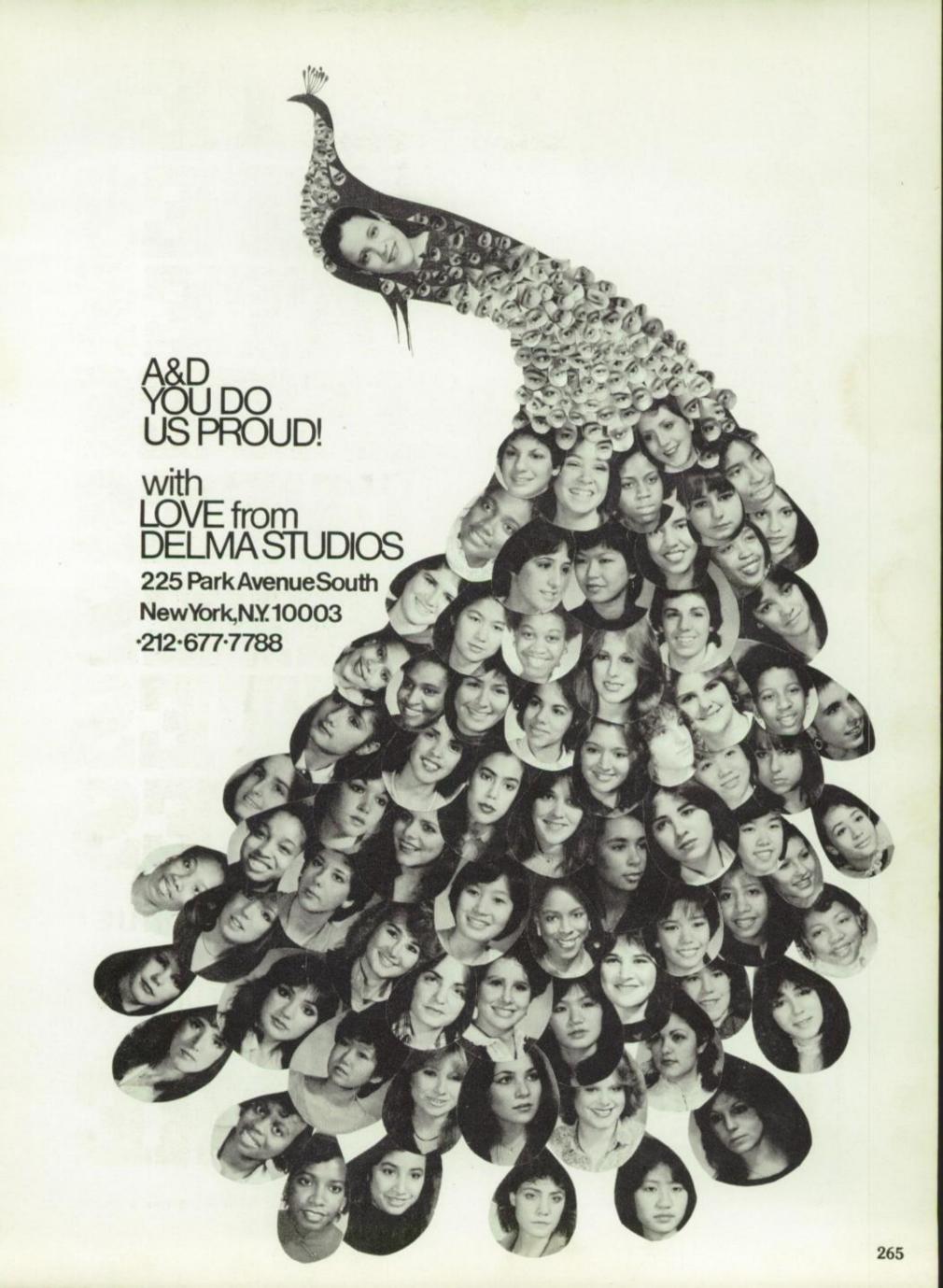
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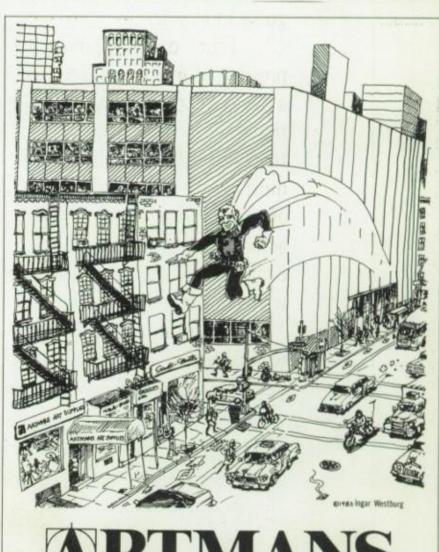
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# During The Next Twenty Years, We Plan To Dazzle, Delight, Challenge, Engage, Provoke And Inform You.

### **WE PLAN TO GIVE** YOU MORE TO THINK ABOUT, TOO.

we celebrate our first two decades Coming of age means coming to grips with new programming goals. As we see it, there's an unparalleled opportunity to serve our community and country—and we're not going to miss it.

From our beginnings to the present, Thirteen has pledged to be a pioneer in public service. We renew that pledge now, more convinced than ever that television can, and must, ignite the mind and stir the emotions; that it can, and should, actively enhance the quality of a we have some specific goals.

We want to contribute to the well-being of our community by inspiring, involving and informing

Thirteen won't stand still. Even as its citizens. To enhance our common culture by sharing the creative we're busy planning the next two. riches and artistic achievements of the community. To expand the availability of a fulfilling life for every citizen by opening up paths of learning and discovery.

> Large objectives, to be sure. But not too large to accomplish. We know that to accomplish them we must shape an increasingly viable and vital station. We know, too, that the task will require the partnership and support of everyone who shares our vision. That's a lot to think about. For us and for you.

Thirteen faces the future with community's life. Toward those ends, great expectation and optimism. It comes of age with an enduring faith that a vast, aware public is willing to share with it some productive, amazing years ahead.

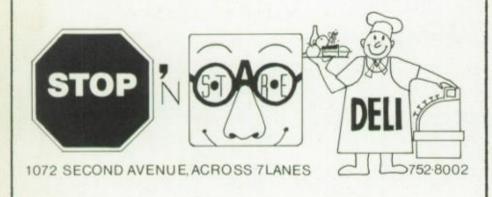




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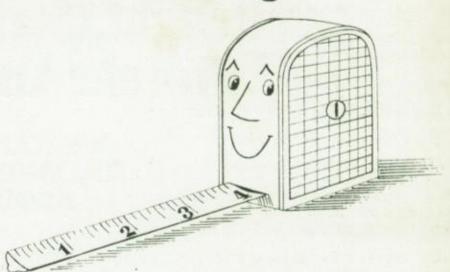
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#### PORTFOLIO

Da class of aydee - tree.

To Mr. Naegele: Thanks! — Your Irresponsible Charmers

To My Best Pal, Mo — And Many Friends Good Luck in the Future — Bill BamBam Bedula.

"Memories of our hearts will live in our minds." Young and free in '83, Love You All — Tammie McKinnon — Senior Class President

Eanie (Ini) Meanie, Miney, Moe-Wocca Wocca Wocca — Yo Fred(s)

Deanne - Lightning strikes once, maybe twice.

The heart and bold, SO UNSEPARABLE

The fun, tragedy, and the friendship.

Meet you at Citicorp quarter to eight.

For my friends I've spent so much time with: Good Luck in the future . . . Crystal, Starr, Robie, Lisa. Luv Tracy Hawthorne

To all my Brothers Good Luck - Ro

Leanie, Control your skis, Control your poles CONTROL YOUR HAIR!!!! — Jim Jr.

Jodi, Oh my God, I can't believe you just did that! Tina, but it's alright.

To R.C., R.S., and C.R.L.! THANKS LESLIESKILDSEN

To My precious Stan, Over the past two years I have grown to love and respect you with all that I am. And as we take this important step out into the "real world," I look forward to our lives together and our love together.

"All my love is waiting for you" Yours forever

Tammie McKinnon Almarales

Vicki: We have to write the scripts! Katie: We have to read Macbeth! Vickie: We have to edit the paper!

Katie: tomorrow Vickie: tomorrow

Paul - Do you have any gum?

To Ricky - I will always love You. S.H.S.M. Love L.P.

Bagel, what's a bagel?

Dino — Dino — Puzino, DINOPUZINO!!

Heidi Calm down - It's only FOOD!!!!

Vicki How bout Baklavah on the stairs?

Leanore — Dr. Sexy, or Vanilla Fudge? Maybe someday we'll make it to Yummy Yogurt!

Leanore — Sit on a lap and have a little Southern Comfort. Heidi

To Didi — Ya know dis like a po dis and you never have to show dis. Pam

To all my friends, Jewish and regular — I wish you all happiness and success, but I won't get schmaltzy. We've had a lot of good times, talking, fighting, laughing, LAUGHING, giggling — and yes, learning. I wish you all good lives. Love Rachel V.O.T.P.

Vicki — Let's roll on the floor and find out our hat size. Your fellow dwarf. Heidi.

To all the class of '83, YOU'RE THE BEST!! With all my love, I'll really miss you! Love Pam.

#### PERSONALS

Katie - We the WHAT? - Leanore

Heidi - Tan? Where? Bloomingdales!

That's not the brakes, Vicki - that's . . . the . . . GAAAASSSSS!

"Where's Katie?" "She's asleep." "Oh, you went to a bar again?" "Yeah, you know those Irish people." Your drinking pal, Heidi.

Fred - There's no one else we'd rather be - Those girls. S

Silvey, Shut up and drink your beer. - Those punk kids.

Brenner & Singer — Aren't you glad we JAPs are graduating? — you know who.

Bobby-baby - Ho perfect! A blue bathrobe.

Jess & Liz - Limbo lounge - Let's do it again with Neandertall Man!

Matthew — COLLEGE! COLLEGE!!!!!!

James - Meet you on the fourth floor 4th - V&K

Blair - FIRST GREASE!!!

Tammie - CASEL!!!!! ha-ha-ha-ha

What's a Viedo Pro??????

Good-bye Katie

Leanore, Heidi - You're Welcome!!! Paul

Catselu, Let's go pick cherries!!! Love, Pisica

HMM, I feel so secure!! - Chris

Meeny: Paul and I had this big fight over this blue pen last night.

Miney: I once had this blue pen for lunch.

Mo: I think one of my 8 sisters or brothers has a blue pen. Eeny: My father once videotaped my sister buying a blue pen.

Who loves ya Baby? - Chocolate Cat.

Shut your \*& % \*\$#¢ mouth!!!

This way to Citicorp.

Where is Doris? Love S.B.

To all you rock-n-rollers, don't stop ROCKIN' till you drop!! Peter Peralo

To Carl; Let's cuddle a little. (Groucho & Thelma)

Mr. Browne - An epiphany - Thou art loved! A.P. '83

"Hey Liz and Orazio" said Jessica.

"Can I just tell you something? I have concrete evidence that Katie and Vicki are androids from fuzzball zone."

I confess; All year I've been MADLY in love with Mr. Browne.

Dear Karen; I love you, Issa.

Dear Issa; I love you, Karen.

Beatles and Issa for me. Karen

Matthew W. — Surprise, the human race consists of you also.

So you think you're Brooke Shields, huh?

Mr. Browne; Your youth and understanding are generated through us.
— AP '83

Mr. Sapienza - What can we say? THANKS!!! You know who.

Last but not least — Mr. White — Nothing beats the White Method of Skiing — Thanks.

# estration iden to the

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